

F36
12:A78
c.2

S
E
C
C
A

YELLOW WAKE 1978

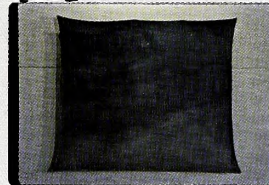
MAPLE
& paint



the
PICKETT

22" x 6" x 5"

"LIVING AND LOUING"
JANE ANNE DILL
PAINTING
1978 72 X 96



Nashville

↑
up

→ FAULKNER
ET NC. PA. S DET.



21

SYLVIA HYMAN
"PHOTO IMAGES - RECORDS
OF MY SCULPTURAL FORMS"



CYANOTYPE PRINTS
PHOTO
GUILD

Nashville

CIRCUS SERIES #3
KONIGSBERG 1978
66 1/2 X 75" mixed media



MAY 78 A6

F 33. 270



+ LOU CARTER

JIM FRAZER
1295 Lanier Pl. N.E.
Atlanta, GA 30306



HAND-COLORED PHOTO.

11" x 16 1/2" 1977

ROBERT G. REID 1976
SOMETHING TO LEAN ON
WOOD H. 24" (S 65)



GORDY 175
A/C 43 1/2 X 27 1/4



EVE #1

"WOVEN TRIANGLE"
Metal (4" x 5") PIPE



Steve Benneyworth

1976

oil
and
gesso
24 X 23"
arrow
shyft
Gx



new hoo/c

+ 7

SEP 78 A2

ACRYLIC
ON
CANVAS 52 X 36

+ 27



THE SOUND OF MIME

MILES G. BATT
301 RIVERLAND RD., 7871
FT. LAUDERDALE, FLA. 330
5639207 33312



Digitized by the Internet Archive
in 2015

<https://archive.org/details/artpatronartexhi00sout>

ON EXHIBITION

SECCA: JANUARY 6 through FEBRUARY 15, 1979

ON TOUR

COLUMBIA MUSEUM OF ART, COLUMBIA, SC: JUN. — JUL., 1979

CONTEMPORARY ARTS CENTER, NEW ORLEANS, LA: AUG. — SEPT., 1979

EAST CAROLINA UNIVERSITY ART GALLERY, GREENVILLE, NC: OCT. — NOV., 1979

TENNESSEE FINE ARTS CENTER AT CHEEKWOOD, NASHVILLE, TN: DEC. 1979 — JAN. 1980

COVER, front and back: Composit of Slide Transparencies of Works
by Artists Represented in the Exhibition
Southeastern Center for Contemporary Art, Winston-Salem, North Carolina
All rights reserved.
Catalog Designed and Edited by Mackey Bane
Printed by Hall Printing Company, High Point, North Carolina

Price \$4.00

ART PATRON ART

AN EXHIBITION OF THE WORK OF ARTISTS NOMINATED
BY THE SOUTHEASTERN ADVISORY COUNCIL OF THE

SOUTHEASTERN CENTER FOR CONTEMPORARY ART
WINSTON-SALEM, NORTH CAROLINA

THIS PROJECT IS SUPPORTED IN PART
BY THE ADVISORY COUNCIL.

BOARD OF DIRECTORS

SOUTHEASTERN CENTER FOR CONTEMPORARY ART

Mr. Noel L. Dunn, *President*; Mrs. John Willingham, *Vice President*; Mr. Philip R. Gelzer, *Secretary*; Mr. Bruce Levin, *Treasurer*.

Mr. Joseph F. Abely, Jr., Mr. David B. Butler, Mrs. Bryan Edwards, Mr. & Mrs. Edward E. Elson, Mr. F. Borden Hanes, Jr., Mrs. R. Philip Hanes, Jr., Mrs. Lynn S. Hill, Mr. William E. Hollan, Jr., Mr. Richard Howington, Mrs. David A. Irvin, Mr. Robert Knott, Mr. Douglas Lewis, Mr. John B. McKinnon, Mrs. Donald Memory, Mrs. Paul N. Montague, Jr., Mrs. Mark Popkin, Mr. Milton Rhodes, Mr. Hilliard Staton, Mrs. G. Ware Travelstead.

SECCA

SOUTHEASTERN ADVISORY COUNCIL

Mr. & Mrs. George Clark, Mr. & Mrs. Edward Elson, Mr. & Mrs. Gordon Hanes, Mr. & Mrs. R. Philip Hanes, Jr., Mr. & Mrs. Joseph Hirshhorn, Mr. & Mrs. Henry Hope, Mr. & Mrs. Sydney Lewis, Mrs. P. R. Norman, Mrs. Samuel Rautbord, Dr. & Mrs. Donald Saunders, Mr. & Mrs. Raymond Zimmerman.

DEDICATION

This exhibition and the accompanying catalog are dedicated to the members of the regional advisory council of the Southeastern Center for Contemporary Art. Their endorsement of the concept of this exhibition, the nomination of professional artists of note, and their aid to the production of the catalog are instances of concrete support of the Center. In a larger context they, as active patrons of the art of our time and region, are making an immeasurable contribution to the emergence, continuance, and recognition of the work of individual artists and the evolution of a collective community of understanding and appreciation.

Mackey Bane

ART PATRON ART

ARTISTS & COUNCIL MEMBERS

J. Bardin	Dr. & Mrs. Donald Saunders
Miles G. Batt	Mr. & Mrs. Henry Hope
Steve Benneyworth	Mr. & Mrs. Raymond Zimmerman
John Briggs	Mr. & Mrs. Joseph Hirshhorn
Lucius Carter	Mr. & Mrs. Joseph Hirshhorn
Herbert Creecy	Mr. & Mrs. Edward Elson
Jane Anne Dill	Mr. & Mrs. Raymond Zimmerman
William Dunlap	Mr. & Mrs. Gordon Hanes
Frank Faulkner	Mr. & Mrs. R. Philip Hanes, Jr.
Jim Frazer	Mr. & Mrs. Edward Elson
Gina Gilmour	Mr. & Mrs. Gordon Hanes
Robert Gordy	Mrs. P. R. Norman
Ralph Hurst	Mr. & Mrs. Joseph Hirshhorn
Sylvia Hyman	Mr. & Mrs. George Clark
John Kehoe	Mr. & Mrs. R. Philip Hanes, Jr.
Richard Kinnaird	Mr. & Mrs. Gordon Hanes
Ida Kohlmeyer	Mrs. P. R. Norman
Edward Lewis	Dr. & Mrs. Melvin Horowitz (former members)
Bill Maguire	Mr. & Mrs. Henry Hope
Philip Mullen	Dr. & Mrs. Donald Saunders
Victor Pickett	Mr. & Mrs. R. Philip Hanes, Jr.
Robert G. Reid	Mr. & Mrs. George Clark
Blue Sky	Dr. & Mrs. Donald Saunders
Michael Tyzack	Dr. & Mrs. Melvin Horowitz (former members)
David H. Van Hook	Dr. & Mrs. Melvin Horowitz (former members)
Robert S. Watson	Mr. & Mrs. Henry Hope
Edward R. Whiteman	Mrs. P. R. Norman
Larry Whitson	Mr. & Mrs. Raymond Zimmerman

CONTENTS

Exhibition Schedule 1

Foreword 7

Artists and Artworks 10

Notes about the Artists 72

FOREWORD

In 1977 SECCA invited a distinguished group, from the south-east, of collectors/patrons of contemporary art to join together to form our Regional Advisory Council. The standards for membership were based on their regional and national concern for and appreciation of fine contemporary art and the artists who create it, a dedication to the establishment of significant personal collections, and a strong supportive interest in the major museums of their communities and states.

The founding members of SECCA's Regional Advisory Council were: Mr. and Mrs. George Clark, Nashville, TN; Mr. and Mrs. Edward Elson, Atlanta, GA; Mr. and Mrs. Gordon Hanes, Winston-Salem, NC; Mr. and Mrs. R. Philip Hanes, Jr., Winston-Salem, NC; Mr. and Mrs. Joseph Hirshhorn, Naples, FL; Mr. and Mrs. Henry Hope, Ft. Lauderdale, FL; Dr. and Mrs. Melvin Horowitz, Spartanburg, SC; Mr. and Mrs. Sydney Lewis, Richmond, VA; Mrs. P. R. Norman, New Orleans, LA; Mrs. Samuel Rautbord, Palm Beach, FL; Dr. and Mrs. Donald Saunders, Columbia, SC; and Mr. and Mrs. Raymond Zimmerman, Nashville, TN.

The Advisory Council meets twice a year with representatives of SECCA to discuss mutual concerns, ongoing projects, and new ways to stimulate public awareness of the visual arts. During the meeting in New Orleans, hosted by Council member Mrs. P. R. Norman, the concept for this unique invitational exhibition was presented and enthusiastically endorsed. Each member couple or individual was asked to recommend three artists, working in any media, from their home base state. Each artist selected was then invited to be represented by two works of his or her own choice.

Many of the Advisory Council members consulted their state museum directors and curators in making their recommendations. Rarely has such a knowledgeable and prestigious group of collectors collaborated on an exhibition of this kind. Their personal collections attest to their involvement and awareness of the national art scene. However, their appreciation of the talented artists of their states and region is also well documented by collection.

The limitations presented by a single exhibition make it impossible to include all the major artists of the southeast. This exhibition most clearly does, however, present a varied and talented group from among the finest available.

The artists selected are exceptional. They reflect the energy and professionalism of this region's art makers. The diversity of expression represented reflects the Advisory Council's perception of the "art option" environment that has broken the hard core mainstream system. The individual direction and personal search of the artists in this exhibition is refreshing and significant. We used to contend that major collectors could love only one generation of artists within one solid trend or school. This is certainly not true of the SECCA Advisory Council, and it is to their credit.

The Advisory Council has also undertaken to sponsor the exhibition catalog and support in part the exhibition's tour to 5 southeastern states during the next 16 months. It is this kind of concern and sharing that reaches beyond the individual's state border that SECCA applauds.

SECCA is a regional exhibition center that is dedicated to the identification and exhibition of the artists of the eleven southeastern states. Our Regional Advisory Council is tuned in to this and we are grateful. Every region of the country should activate this kind of individual expertise, energy, and concern for the exceptional art and art makers of an area.

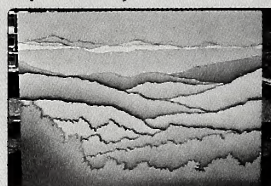
Ted Potter, Director

Edward R. Whiteman
Old Sign # 3

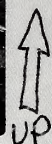


mixed media on paper
67" X 43" \$1,000.00

"SMOKEY MOUNTAINS"
ACRYLIC ON CANVAS
72" X 96" 1978



LARRY WHITSON



JOHN KILGORE
X - 50022



View from this side

PHILIP MULLEN

FIVE BANDS FOR J.T.
72 X 52

"MAY AFTERNOON"
Image Area 19" X 24"
(Catawba County, N.C.)



W9(77) \$ 650.

Blue Sky

TOP
Michael Tyzack

'Meade-Lux No. 3
: 1977'



Acrylic on
Cotton Duck.

76" x 76"

CREEPY
E8 CA. PA. 1



27

GINA GILMORE
THE PARROT REBELLION



BILL MAGUIRE
PHOTOGRAPH, 19



"GELLY BEAU
QUEEN"



30" X 22"
FEB 1983
SILK SCREEN

ROBERT WATSON

"BOY AND RAM"

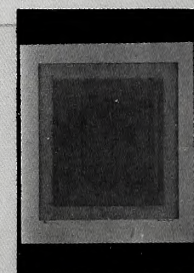
H-26 1/2
W-10 1/2
D-15"
WT. 110
lbs



RALPH HURST

ALABASTER

EDWARD LEWIS
UNITED
1971
22 X 29



J. BARDIN
1723 DEWINE ST.
COLA., S.C.



WEATHER REPORT
OVERCAST - OIL
13 02 X 20 / SEP 78A2

KINNAIRD
Q8 NC. PA. 1 DET.



BILL DUNLAP
SOCCA REALIST
INVITATIONAL, 1978



Handwritten
43" X 61"

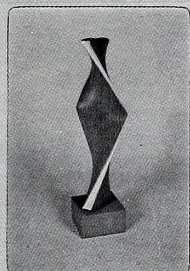


JOHN BRIGGS

ARTISTS & ARTWORKS

YELLOW WAKE 1978

MAPLE
& paint



1/2
PICKETT

22" x 6" x 5"

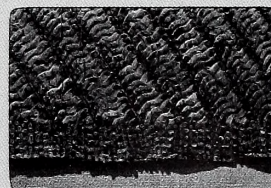
"LIVING AND LOVING"
Jane Anne Dill
PAINTING
1978 72 x 96



Nashville

↑
up

→ FAULKNER
ET NC-PA-5 DET.



●

12

SYLVIA HYMAN
PHOTO IMAGES - RECORDS
OF MY SCULPTURAL FORMS



CYANOTYPE PRINTS
PHOTO
GUILD

Nashville

CIRCUS SERIES #3
KATHLEEN 1978
66 1/2 x 75" mixed media



SEP 78

MAY 78

F 33.270



+6 LOU CARTER

JIM FRAZER
1295 Lanier Pl. N.E.
Atlanta, GA 30306



HAND-COLORED PHOTO.

11" x 16 1/2" 1977

ROBERT G. REID 1976
SOMETHING TO LEAN ON
WOOD H. 24" (S 65)



GORDY 175
A/C 43 1/2 x 27 1/2



EVER #1

"WOVEN TRIANGLE"
Metal (4" x 5") PIPE



Steve Benneyworth

1976

oil
and
pigments
34 x 23
arrow
shyft
6x11



SEP 78

SEP 78

ACRYLIC
ON
CANVAS 52 X 36



THE SOUND OF MIME

MILES G. BATT
301 RIVERLAND RD.
FT. LAUDERDALE, FLA. 340
5839207 33312

J. BARDIN



The two paintings in this exhibition are oil on canvas. In the studio I work with a variety of materials but generally choose oils for exhibitions.

The composition under structure is based on the formal elements of pictorial construction such as color, value, line, etc. Painting as painting is my major area of interest. Color alone could keep me busy for a lifetime. Subject reference or content is personal and from inner resources; therefore it produces a personal and individual statement. Seasonal fashion changes, fads, and the "trendy" offer me little amusement beyond the moment. I have been fortunate by sticking to my own convictions. The mature years of accomplishment add to the spirit of life and the love affair with painting goes on.

J. Bardin

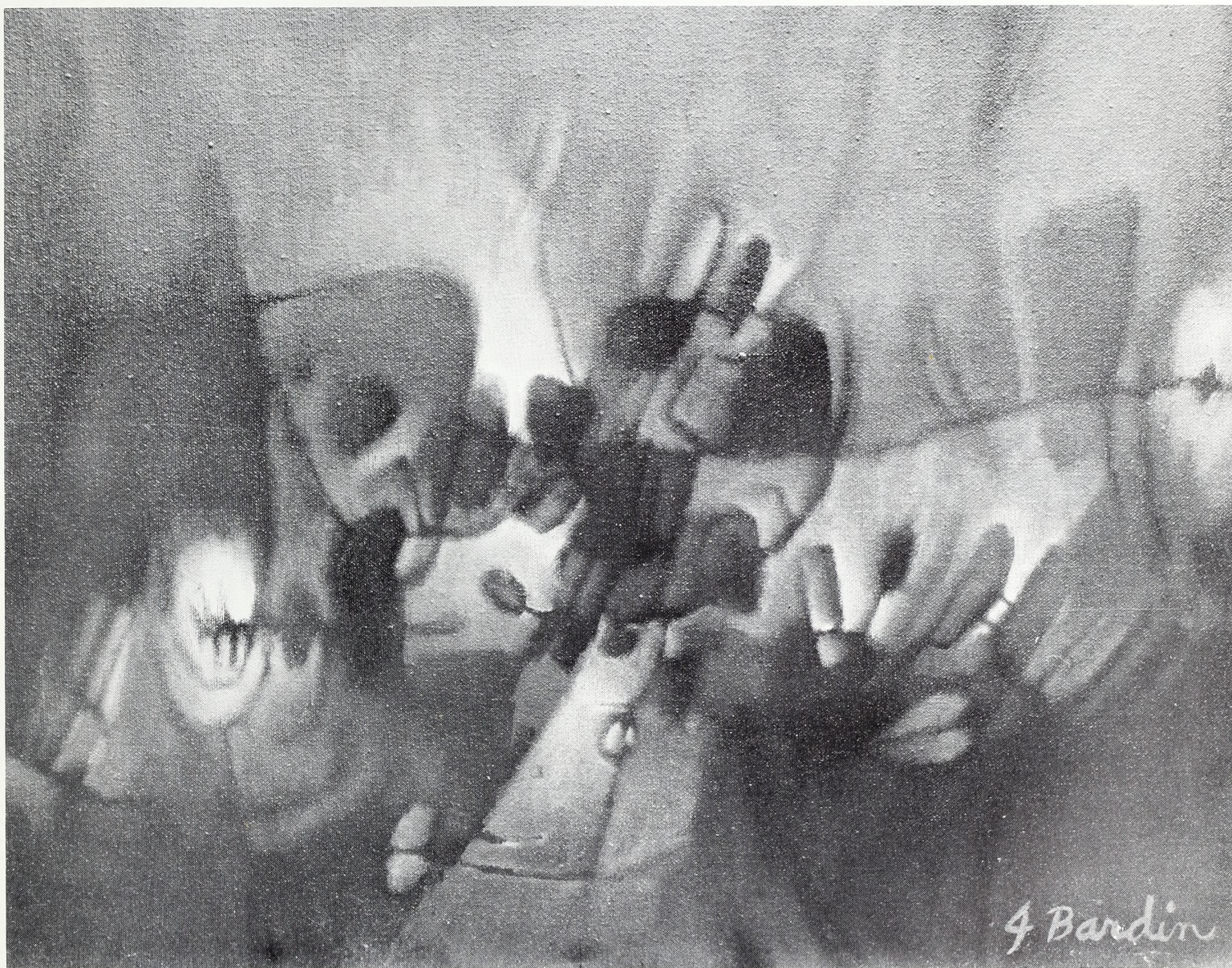


Photo by Dave Underwood

NIGHT WALK, 1977, oil on canvas, 40.6 x 50.8*

MILES G. BATT



Painting is related to illusion. What really exists on the canvas is paint. Design qualities tend to become cold and factual; and sentiment and poetry also have limited importance ... the measure of any painting is its ability to fascinate. This fascination is largely unexplainable.

Miles G. Batt



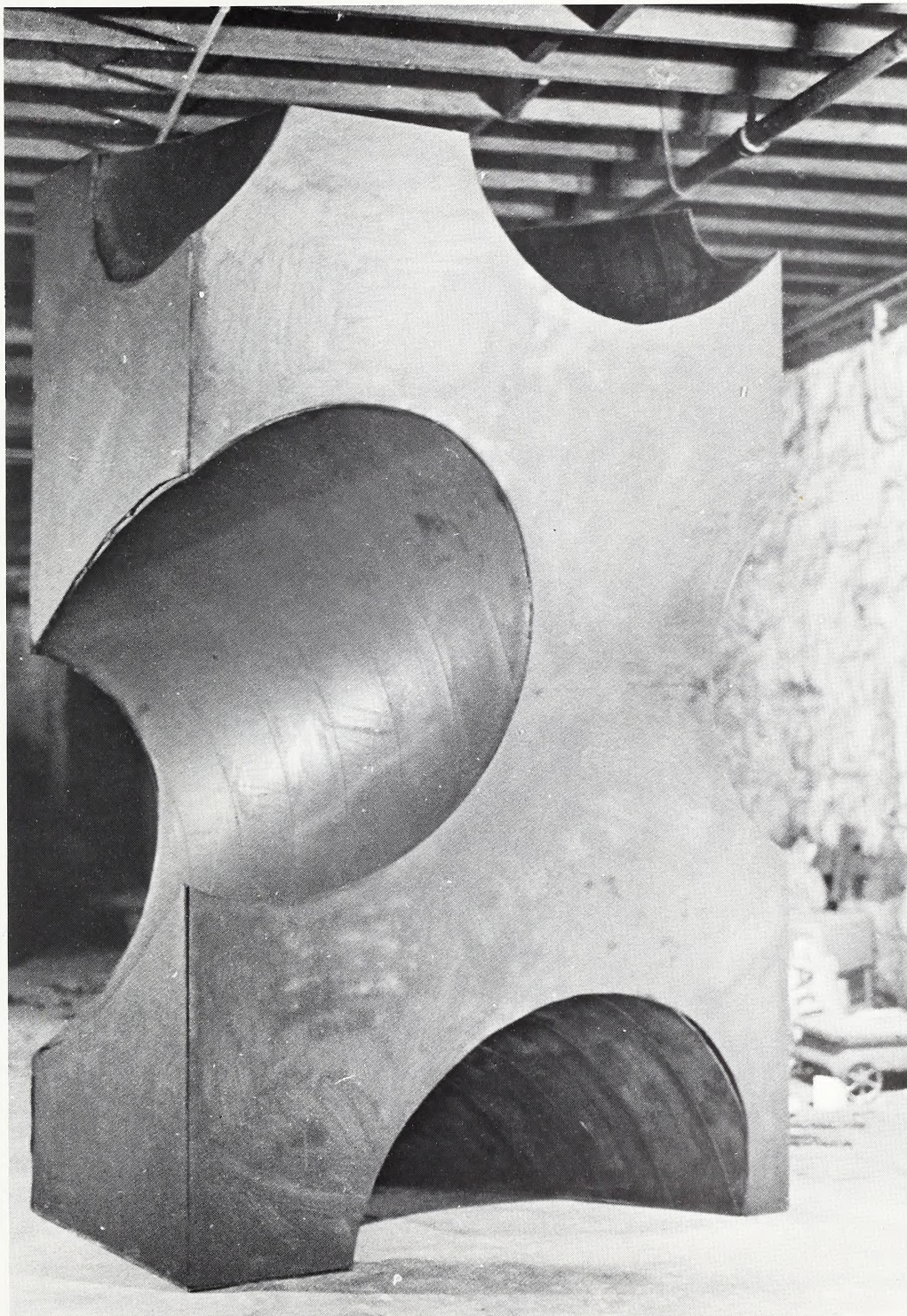
EXPECTANCY OF PREFERENCE, 1976, acrylic on canvas, 152.4 x 132.1

STEVE BENNEYWORTH



I have been involved with archaic forms derived from manipulating regular geometric forms. These pieces are built from construction materials combined in simple patterns and then cut away revealing and emphasizing the negative space in these arrangements.

Steve Benneyworth



EXTRACTED COLUMN, 1978, masonite and cardboard mock-up, 243.8 x 153.7 x 92.7

JOHN BRIGGS



My work is a statement of my time.

John Briggs



A KIND AND TROUBLED MIND, 1976, oil on canvas, 215.9 x 289.6

LUCIUS CARTER



The purely functional equipment I was designing had sculptural appeal to me. From this viewpoint it became an arrangement of geometric forms in a spatial context which led to my belief in the humanization of technology through the influence of art in today's industrial society.

Lucius Carter



TERPSICHOREAN, 1977, sheet steel, 78.7 x 78.7 x 40.6

HERBERT CREECY



Photo by William Barry

I am trying to create a downward and a crossing movement at the same time; as when rain clouds are passing over land, water, etc.

Herbert Creecy



MOVEMENT OVER WATER, 1978, acrylic on canvas, 178.4 x 200.7

JANE ANNE DILL

In August, day after full moon; *Back Home In Tennessee**

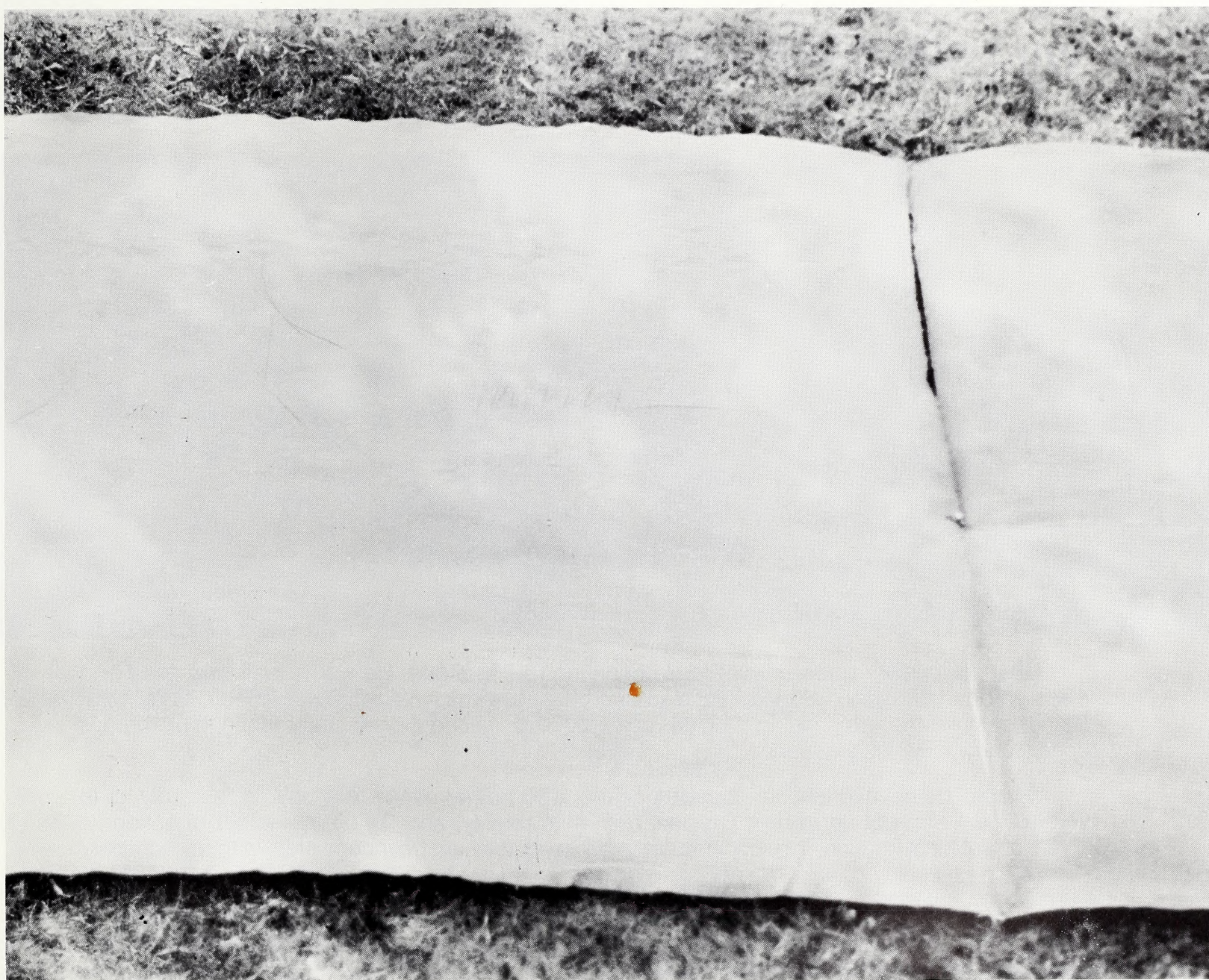
When I think of myself as a southern artist living in the '70's (soon to be gone) and as a woman-child spirited out of the '60's, I can't help but consider the dichotomy of the private and the public selves — the private encompassing responsiveness and the public assertiveness. The challenge seems to be that of dealing respectfully and delicately with the private, dealing confidently and forward moving with the public.

Of ultimate importance is the giving of a gracious recognition to both these inner and outer realities which direct one's life forces, and choosing consciously the process which enhances the creative pull inherent in the tensions betwixt them. A vulnerable and personal vision when moved into the public arena — in this instance a museum exhibition — many times dances on quietly and unnoticed, and at other times screams provokingly. My own love for the outer spaces of life involves this affirmation of inner space response. To make a descriptive statement about the artworks themselves seems to me to be too closely akin to an "advertisement"; my hope, rather, is to introduce a vision.

Jane Anne Dill

**Back Home In Tennessee*, composed by Lee Clayton, copyright 1978 by Silver Soul Music BMI. Capitol Records, 1978.





STEPHAN'S REFUSAL, 1978, acrylic, pencil, and charcoal on canvas, 182.6 x 273.7

WILLIAM DUNLAP



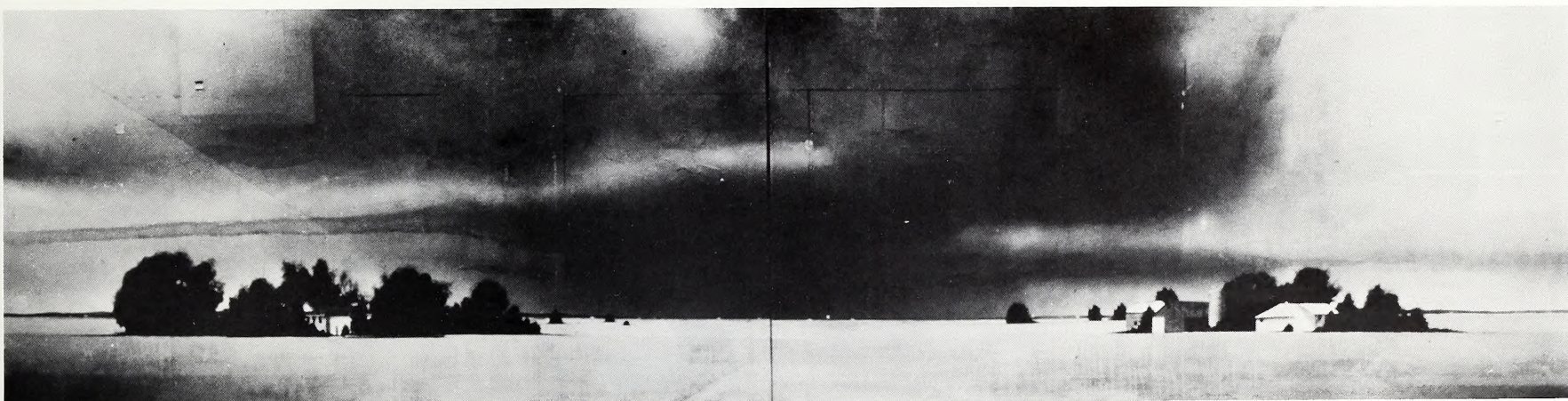
I think an image can hold content just as the canvas can hold content. I try to hide little bits of information and deal on the conceptual level at the same time ... Good art has always been conceptual. You see, I want it all — an exclusive art that is at the same time inclusive.

Often the viewer doesn't want to be challenged, I'm afraid. He wants it all very easy and that's unfortunate. I don't want to make it more clear. I want to make it more difficult, if anything. It's not easy for me, why should it be easy for you? I'm making a clear statement. I think there is consistency in my inconsistency.

Some of us have to take landscape painting a bit farther. When they say "He's hardly up to Wyeth." Well, I'm not up to him, I'm past him quite frankly, and I'm off in another direction ... That's private information, though, and not to be used, it would be inconsistent with my humility.

I have a problem that I've had to deal with all my life — I can draw. I learned to draw at some point, and I refused to pretend I couldn't — it doesn't make much sense really, but it has been a bit of a hindrance at times.

William Dunlap



OFF THE INTERSTATE TO THE EAST, 1977, oil and acrylic on canvas, 116.8 x 464.8

FRANK FAULKNER

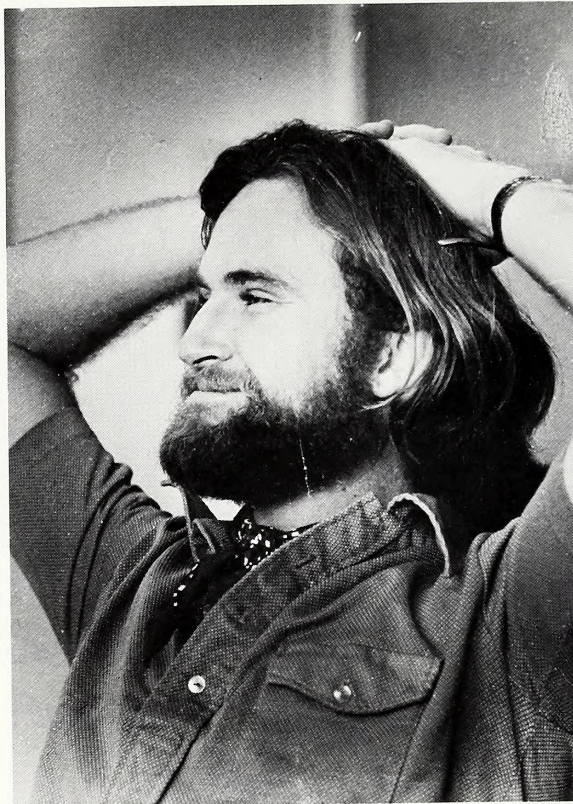
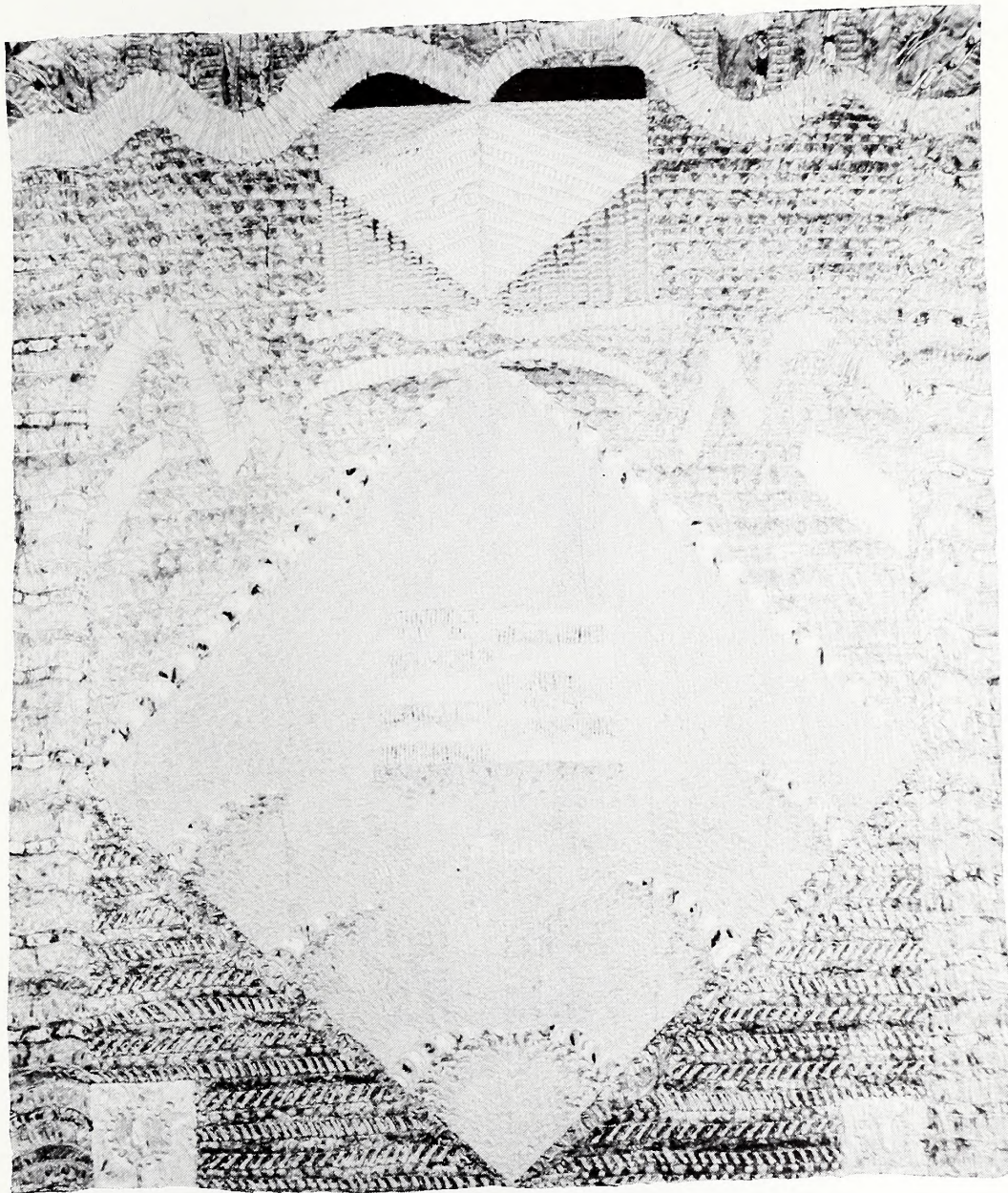


Photo by Nona Short

My recent paintings are frankly opulent and intentionally beautiful. I am concerned with lush color and sensuous, almost erotic, surface. The paintings are full of landscape references, especially in the spatial relationships between the shapes, but the heavy encrustation of the paint always brings the eye back to the surface, making the painting read ultimately as a decorative object.

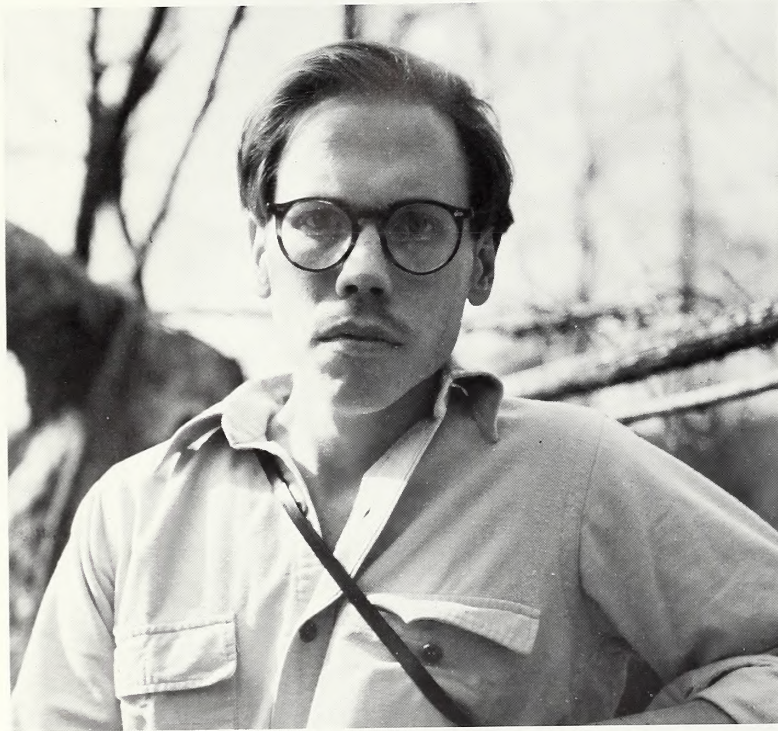
The unifying idea is the compulsion toward rhythm and system — the building of these surfaces in a tectonic way. Maybe I'm a compulsion painter!

Frank Faulkner



PROCLAMATION, 1978, acrylic on paper, 213.4 x 182.9

JIM FRAZER



For the past few years, my work has revolved around the process of exploration, of seeking out places. I have been drawn to sites which recall the land's original condition. These places evoke feelings of uncertainty; because in being surrounded by the natural environment, I risk being overcome by it. I feel that this experience of jeopardy, of being almost overwhelmed by nature, can show us how to intergrate successfully into the environment; because it causes us to confront our relationship with the surroundings on a personal level. A total picture comes suddenly into focus; and it is possible to view the natural environment not as wealth (as a resource) to be spent or saved, but as the place in which we live.

Jim Frazer



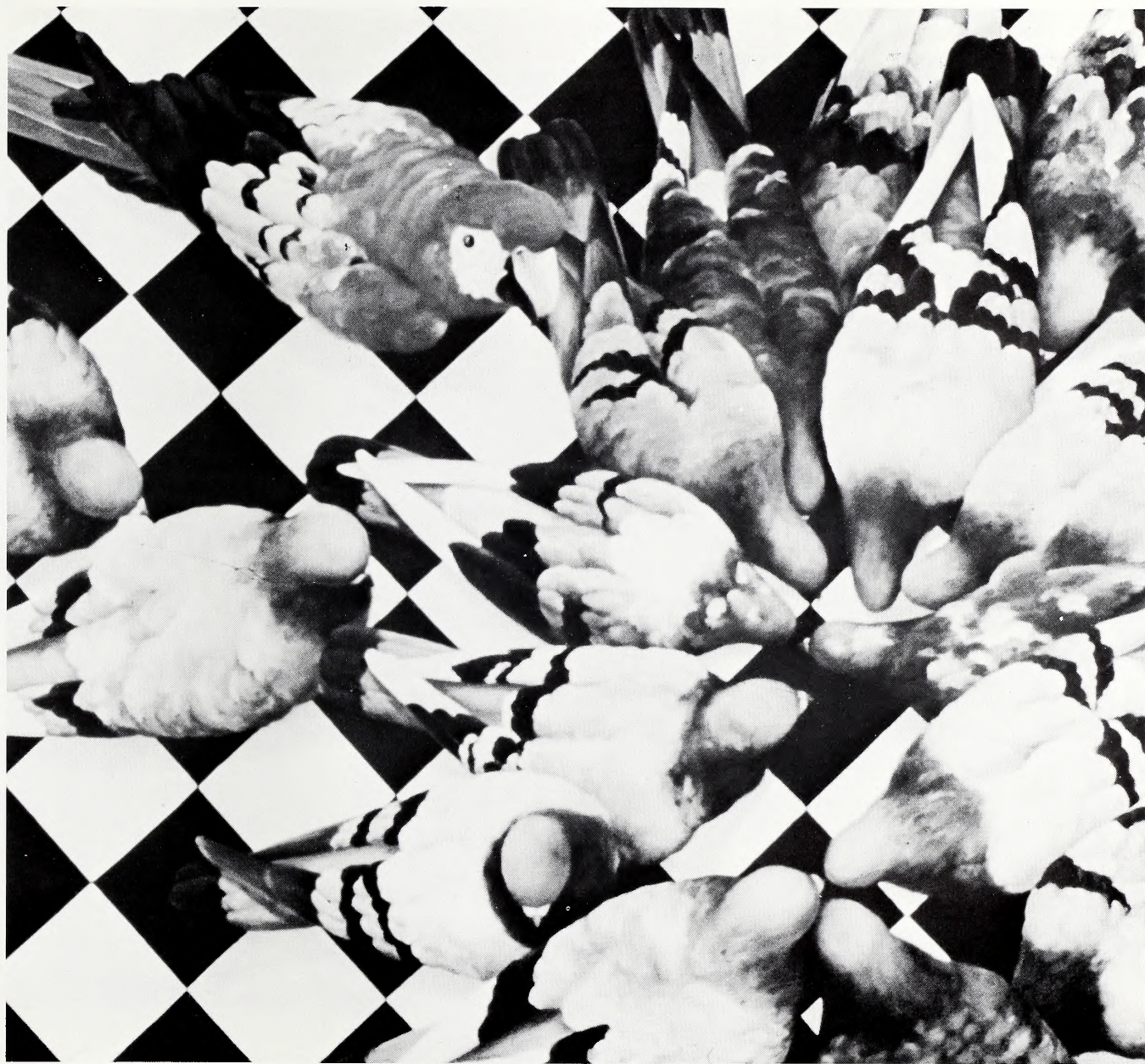
(UNTITLED), 1977, hand-colored photograph, 41.9 x 28.6

GINA GILMOUR



Pastel is the environment to which it seems we all aspire. Sometimes things look black and white, or we would have them to. Primary color is also a place. Our safe rooms in this time are in question — something should intrude. I need other spaces. Itinerant, I search for environments not realized, landscapes unseen; an unwobbling pivot to sustain my dream. Passion is the painter's world and preservation is its steam; each canvas torn and placed.

Gina Gilmour



THE JOYOUS ARRIVAL, 1978, oil on canvas, 172.7 x 185.4

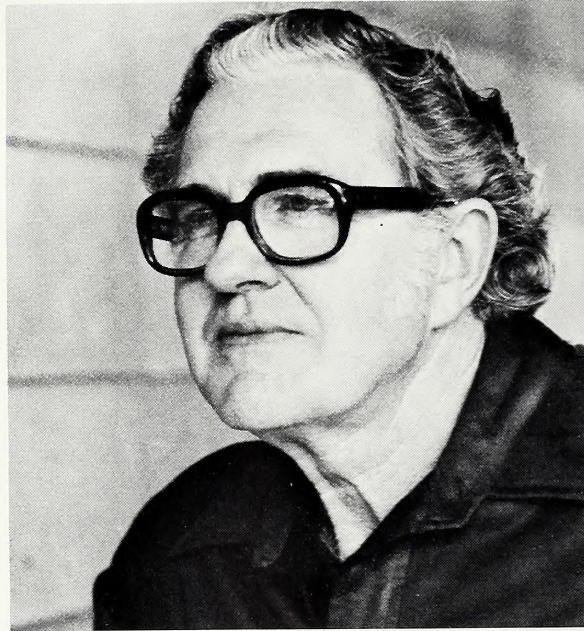
ROBERT GORDY





FOREST FIRE, 1976, acrylic on canvas, 144.8 x 213.4

RALPH HURST

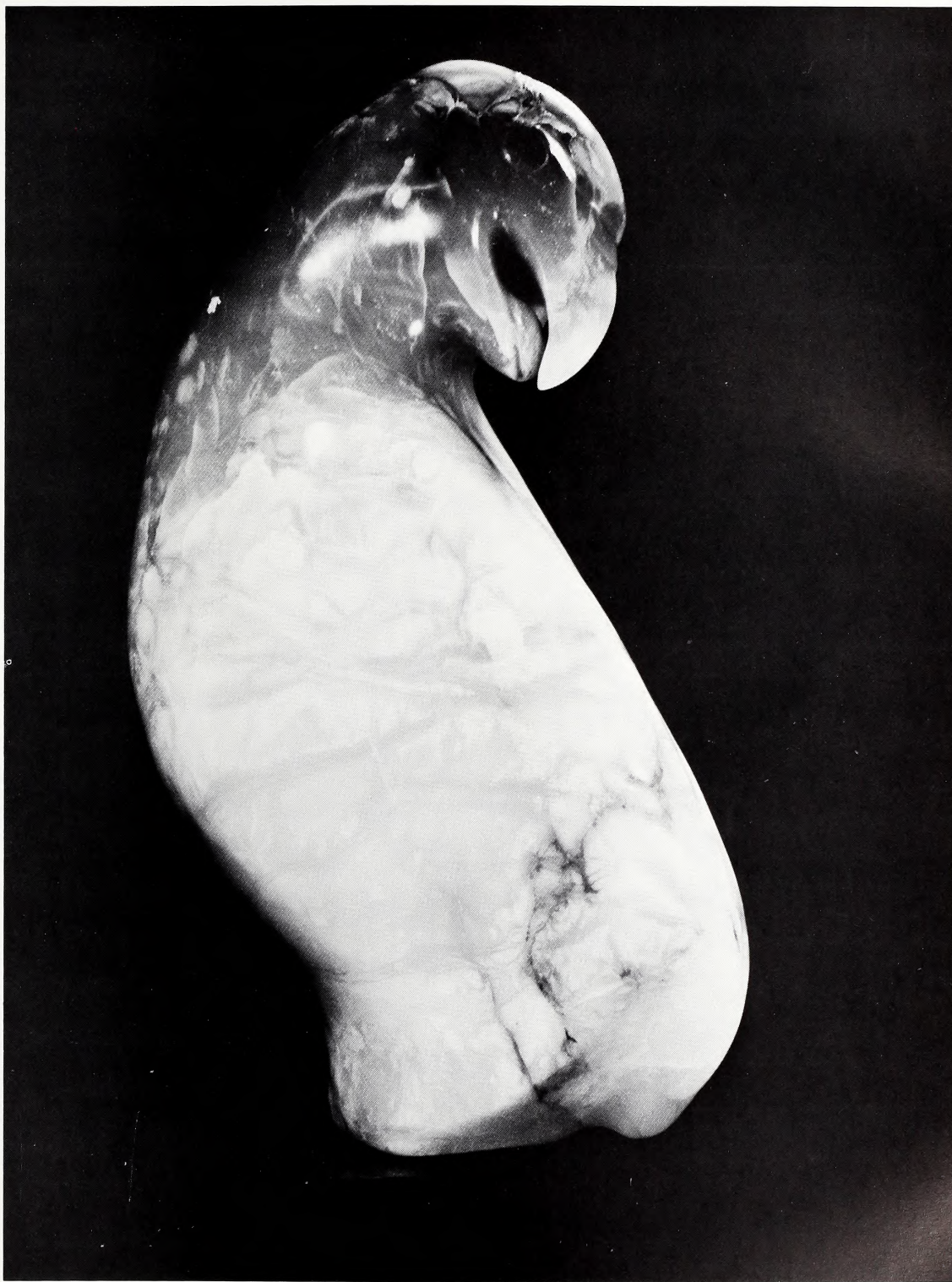


In a world of forms, every visual moment of our lives is made more meaningful by the natural and the man-made. In my sculpture, the forms are created to have meaning and aesthetic quality. If my work has this, it will invite the viewer to create beyond what I have done. It will have a form that is visually exciting and inviting to the viewer to feel its contours. It will have a sensuous surface that invites touching and this surface quality will enhance the warmth and elegance of the alabaster. It will be meaningful and the concept will seem comfortable within the natural form of the boulder.

My approach to sculpture is direct carving. My medium is Italian alabaster which is quarried from the ground in single boulders as opposed to marble which is cut from the solid mass in the mountain. Each alabaster boulder has a unique shape that suggests ideas. When carving I do not impose a concept but, rather, find a relationship between my idea and what is inherent in the shape and form of the boulder.

This approach lends itself to figurative work. In my sculpture I search for the essence of human and animal forms by simplifying so that they are unencumbered yet meaningful in a creative way.

Ralph Hurst



GOLDEN EAGLE, 1978, Italian alabaster, 68.6 x 27.9 x 35.6

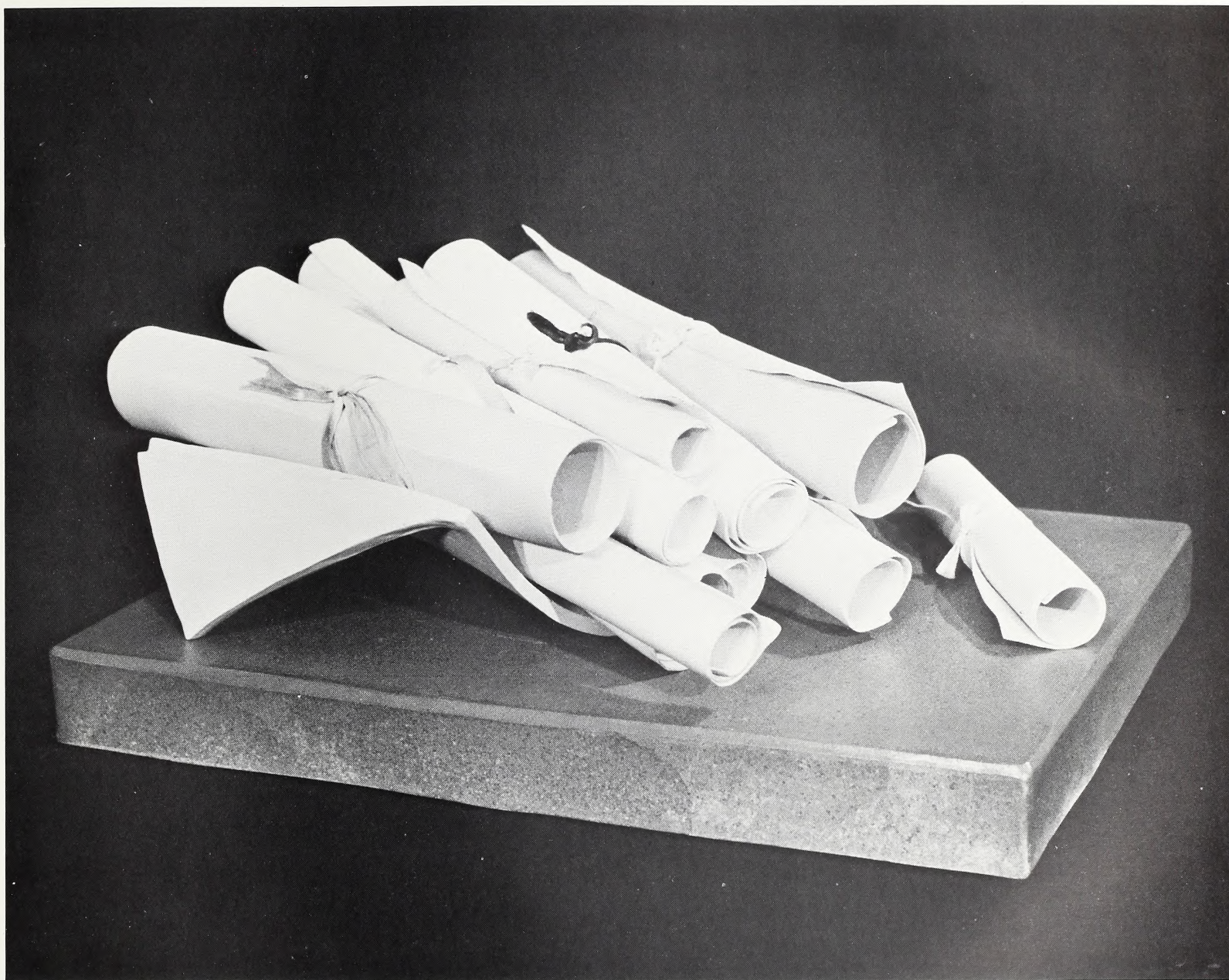
SYLVIA HYMAN



Discovering the potential of clay, that incredible substance from the earth, began for me about 1960. My current work in clay (which includes stoneware, porcelain, and sometimes a combination of both) encompasses a wide range of functional forms as well as sculptural forms.

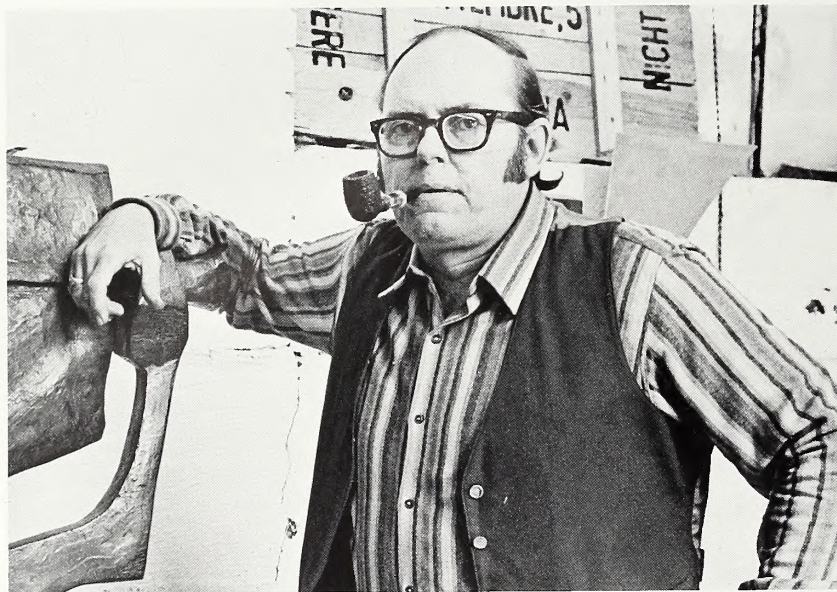
In all of my work I try to push the medium to the limit my skill will allow and, because I believe that functional and aesthetic requirements differ from individual to individual, from culture to culture, and from one era to the next, I strive for a kind of visual excitement which transcends time, place, and function.

Sylvia Hyman



CERTIFICATES AND DIPLOMAS — RECORDS OF ACHIEVEMENT, 1978, porcelain on stone-ware base, 25.4 x 53.3 x 38.1

JOHN D. KEHOE

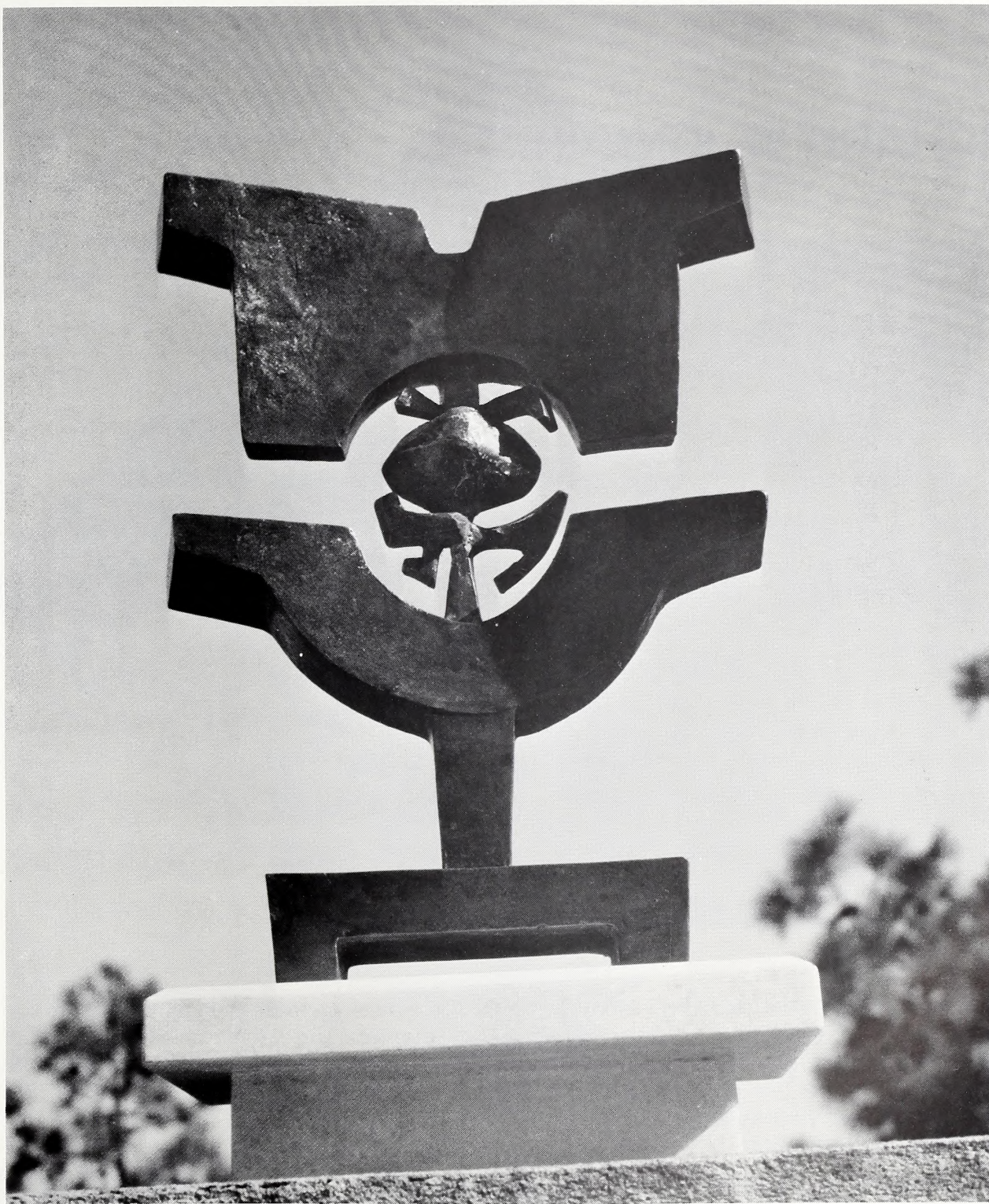


It is the accumulation of individual experiences, thoughts, reactions, and the ventures of life which are the source of my images.

The pieces are fashioned from those very positive images that are formed in one's mind; then to be manipulated by the mysterious currents that rise from the subconscious. As the piece begins the long twisting path towards resolution it may go through any number of alterations. It is this dialogue between artist and ideas that fascinates me. The nuances in the evolution of the sculpture are subtle even though the work appears to be direct.

The glamour or exotic quality of the material is not one of my concerns. I need to feel compatible with the process and medium. It is bronze or, rather, the metal casting procedure which allows me the greatest control in finally realizing the concept.

John D. Kehoe



COSMOS, 1975, bronze with marble base, 57.8 x 36.2 x 20.3

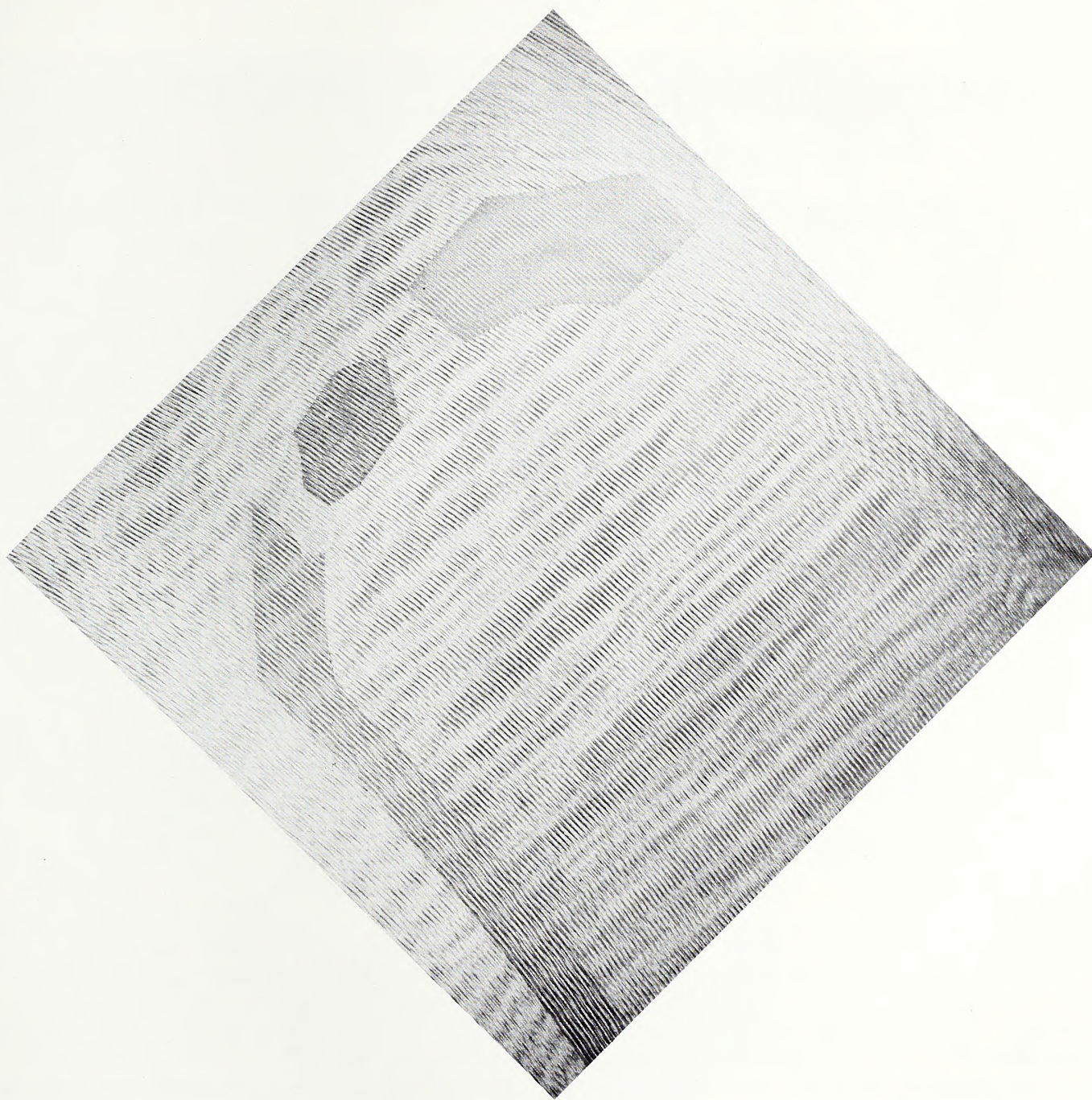
RICHARD W. KINNAIRD



The form in these paintings is organized from color interacting in small spaces. This interaction induces colors to be seen that are not pigmented. The paintings refer to themselves more than to nature. But, paintings are objects in themselves and exist like objects in the world. Ironically, the subjective processes of perception and ideation which we call natural are the basis of my objective creations.

Paradox is resolution.

Richard W. Kinnaird



PARAMEASURE, 1978, acrylic on canvas, 208 x 208

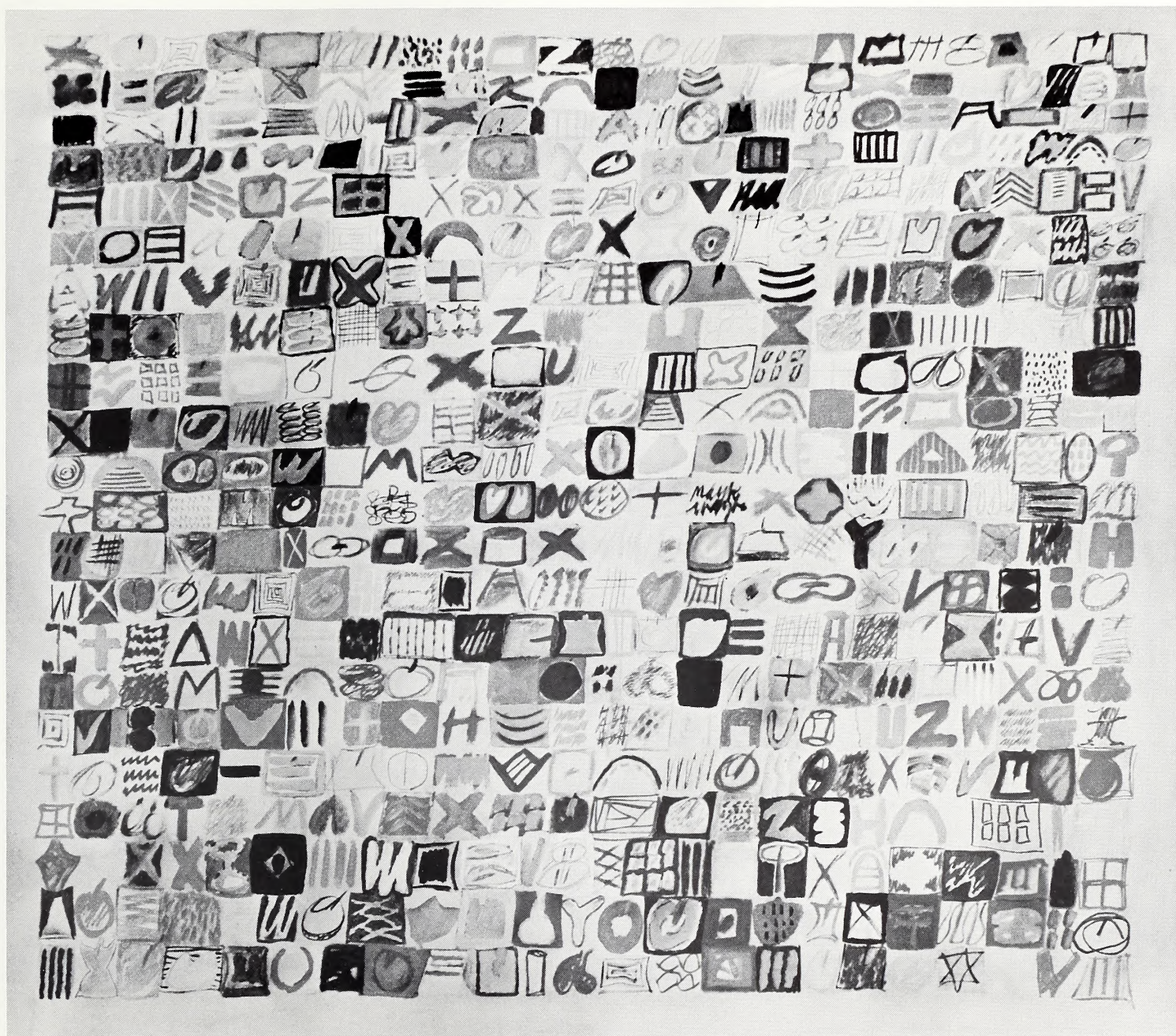
IDA KOHLMAYER



Since 1973, I have been working with the grid as a stabilizing structural device on which to manipulate syncopated shapes and colors. This architectonic framework acts as a control, restricting the spontaneity of the work, and holding it in check. This union of compositional restraint and impulsive expression still seems limitless to me.

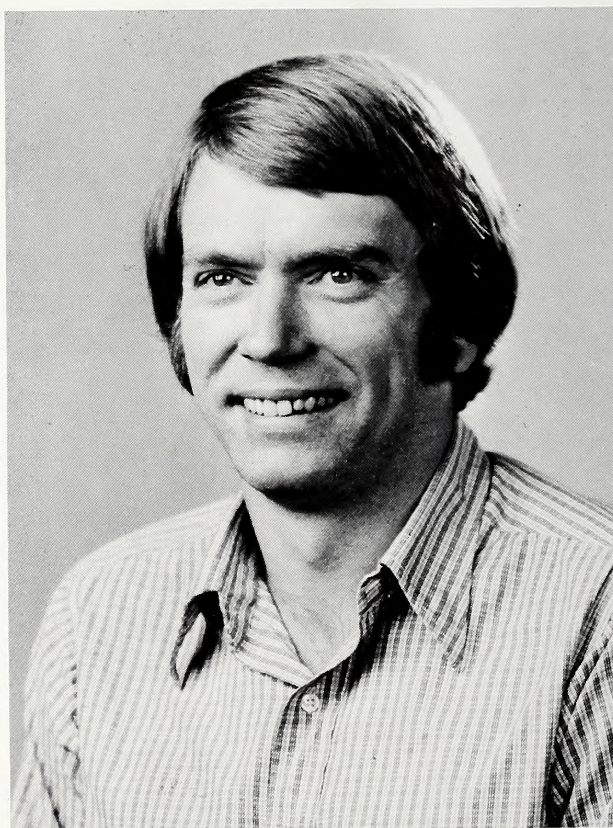
The challenge is to see to what limits I can extend this visual concept using only the spare means of applying paint to canvas. The two paintings I selected for this exhibition are the most antithetical extremes to which I have been able to push this combination to date.

Ida Kohlmeyer



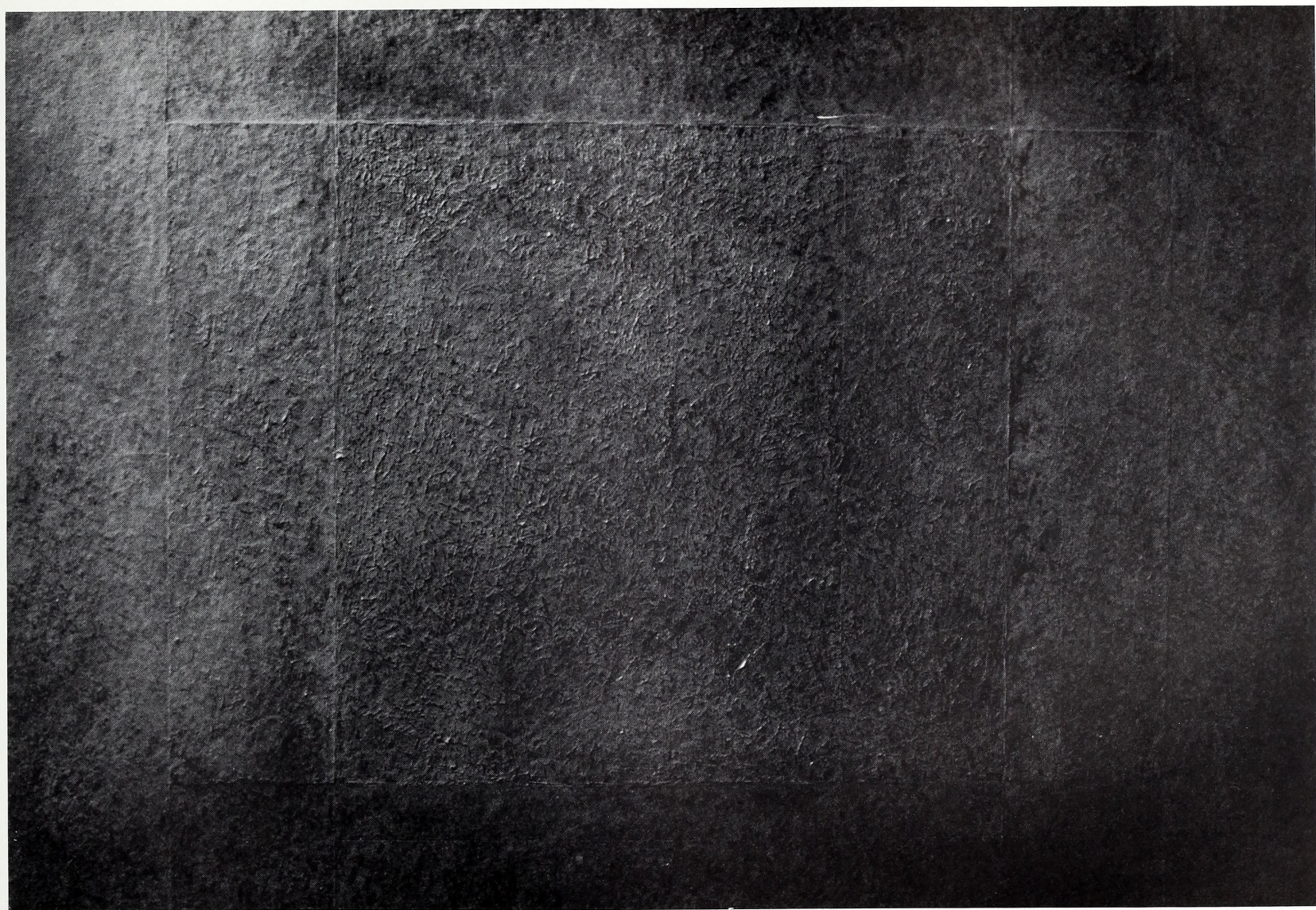
CIRCUS SERIES #22, 1978, mixed media on canvas, 207 x 231.1

EDWARD LEWIS



My art is concerned with the contemplative quality of the object; the object being a reflection of surface, light, color, line, and structure. Involvement with my work requires no external stimuli as it is absolute; that is, it is based on itself rather than on externally perceived realities.

Edward Lewis



(UNTITLED), 1978, mixed media on masonite, 86.4 x 121.9

BILL MAGUIRE

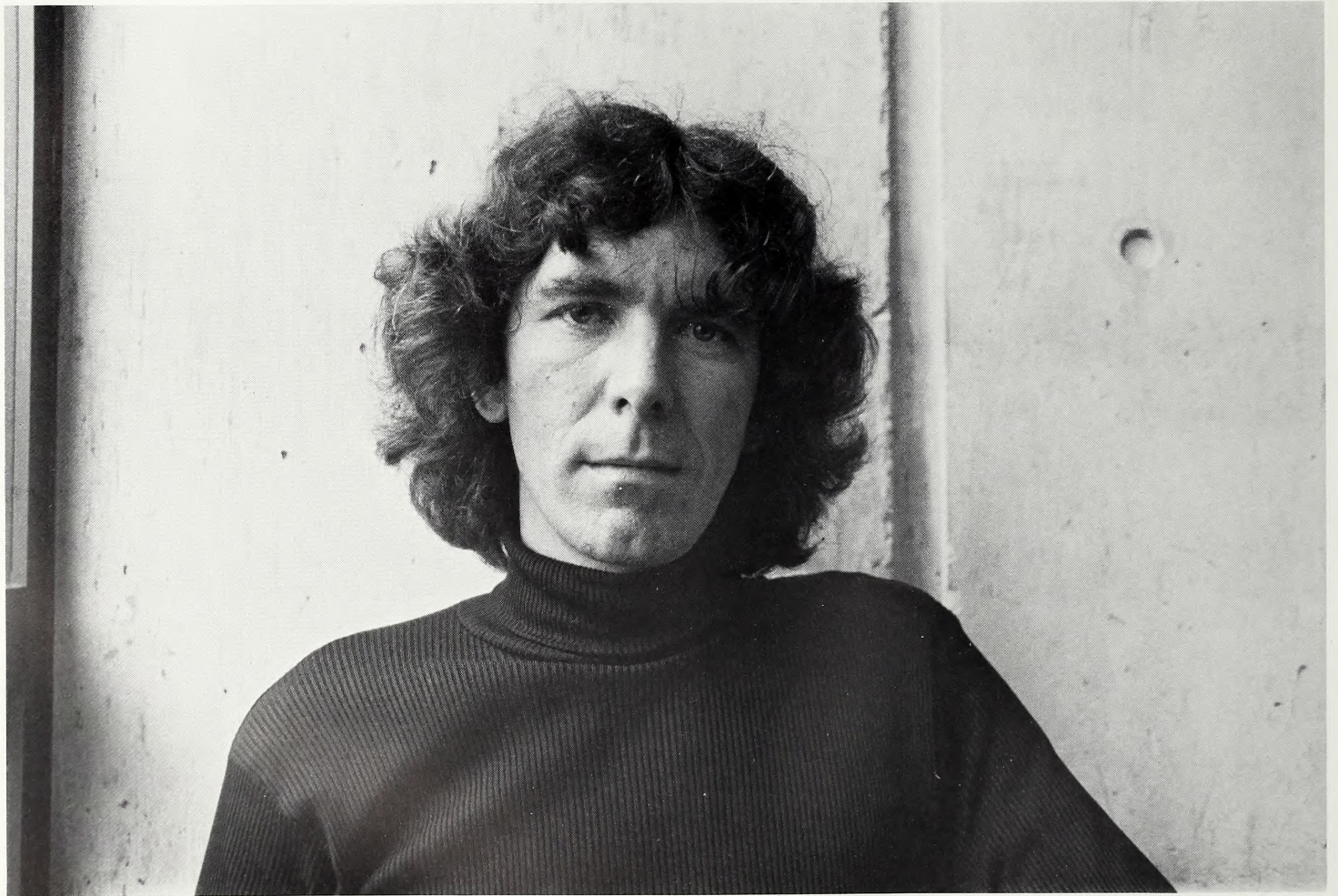


Photo by Ruth Wertalka

A still photograph looks at something. Once in a while one sees something.

Bill Maguire



(UNTITLED), 1976, photograph, 31.8 x 47

PHILLIP MULLEN

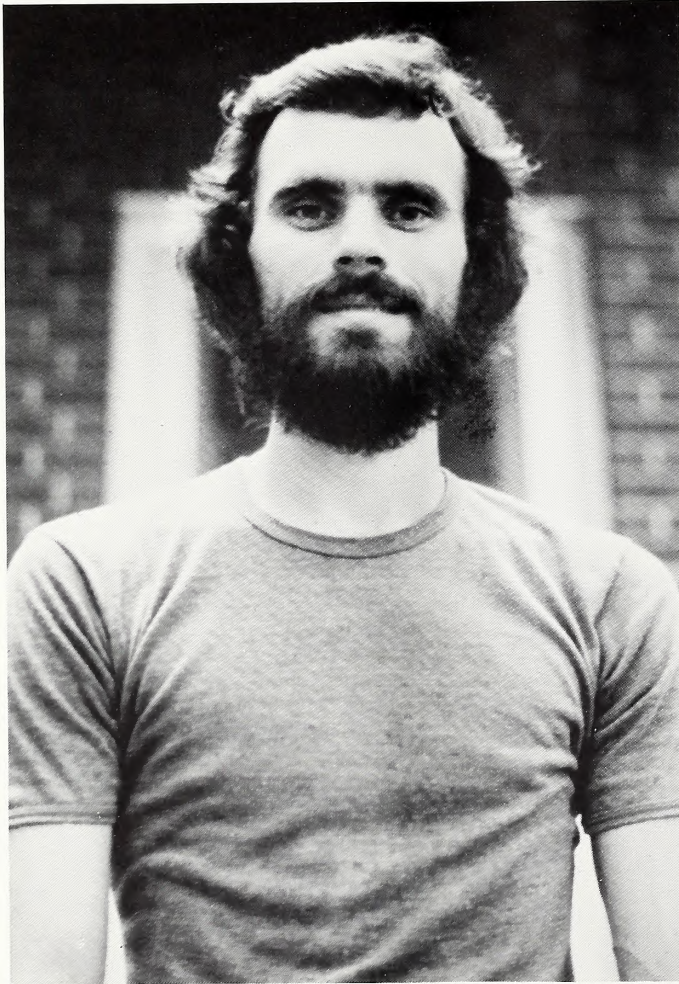
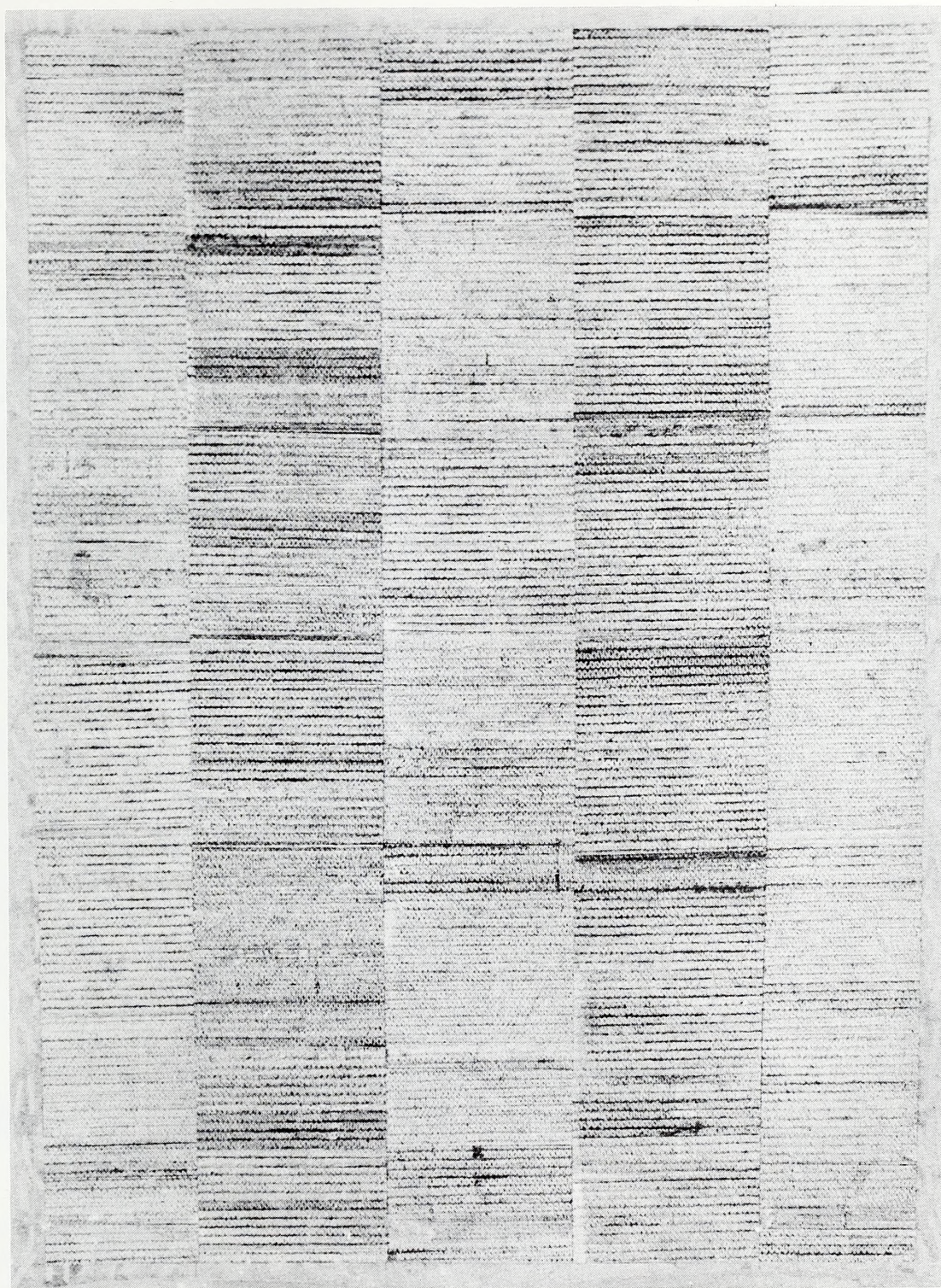


Photo by Lyn Estes

My current work may be called visual meditation. In meditation one repeats a mantra, which is a mystical formula of invocation or incantation. I invent visual mantras and then repeat them allowing variations and developing their richness.

Philip Mullen



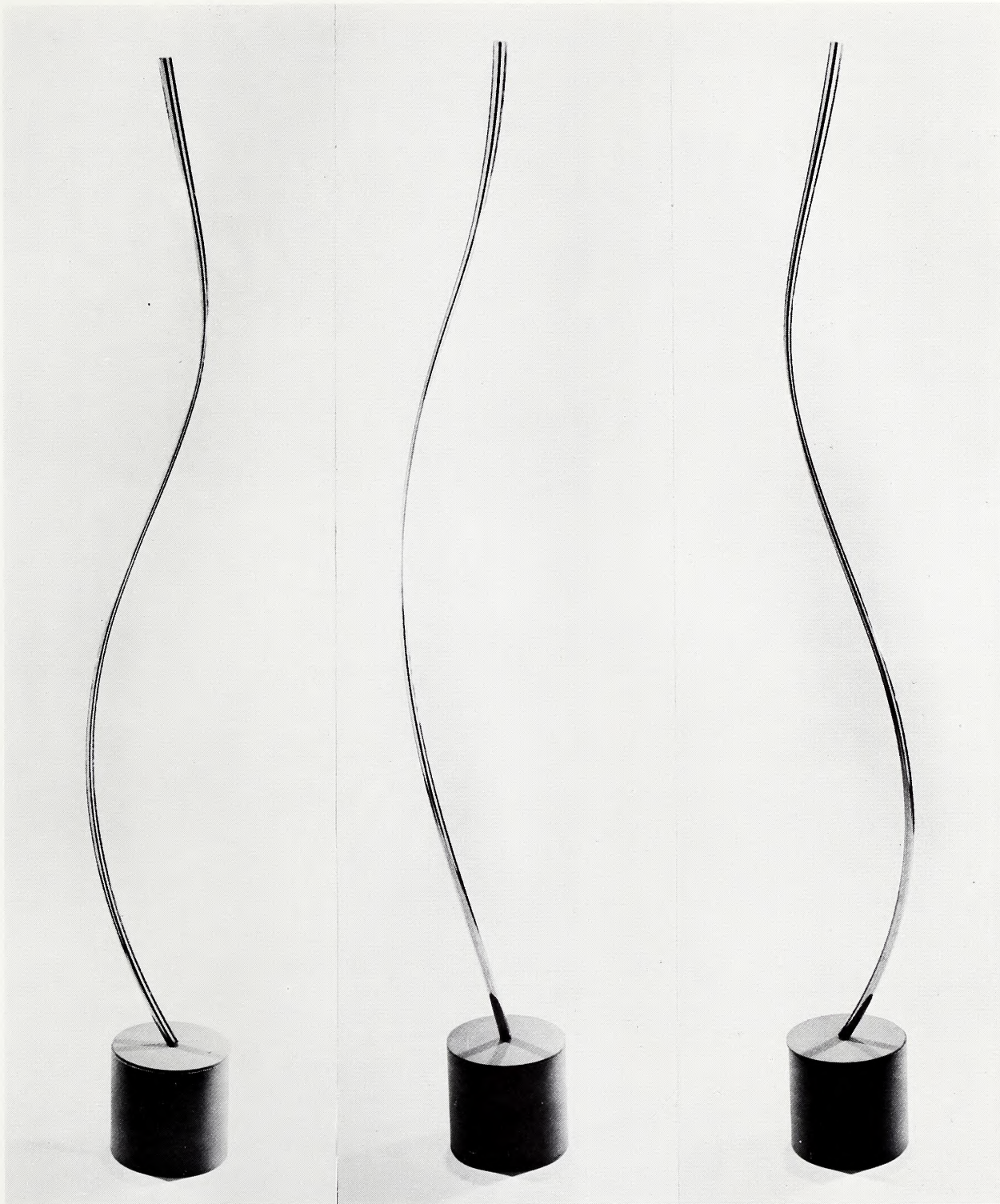
HERIN REGAL, 1978, acrylic on canvas, 182.9 x 132.1

VIC PICKETT



Presently my work is moving in two complementary directions. Color/form relationship is one interest which occasionally meets the other concentration of reflection and movement.

Vic Pickett



VERTICAL ACTION, (three views), 1978, stainless steel, 182.9 x 25.4 x 25.4

ROBERT G. REID



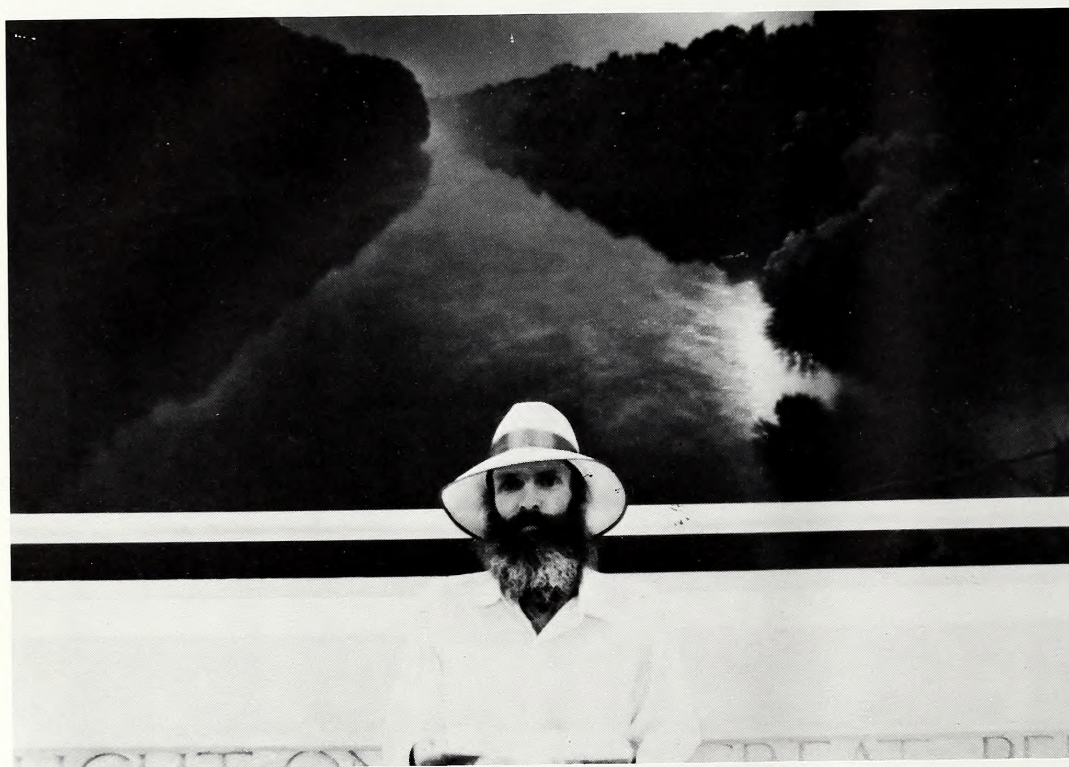
My work is created by a process that I have defined as spontaneous visualization.
The pieces are developed from visual mental images that form without external constraints or stimuli. They are controlled and directed internally by my personal sense of order.

Robert G. Reid



GROWING PIECE, 1977, mahogany and poplar, 68.6 x 45.7 x 15.2

BLUE SKY



I want everybody to love my art. I want them to get a thrill out of it. I'm trying to reach the man on the street. I do public art.

Blue Sky



VIEW FROM MT. MITCHELL, 1977, watercolor on paper, 55.9 x 73.7

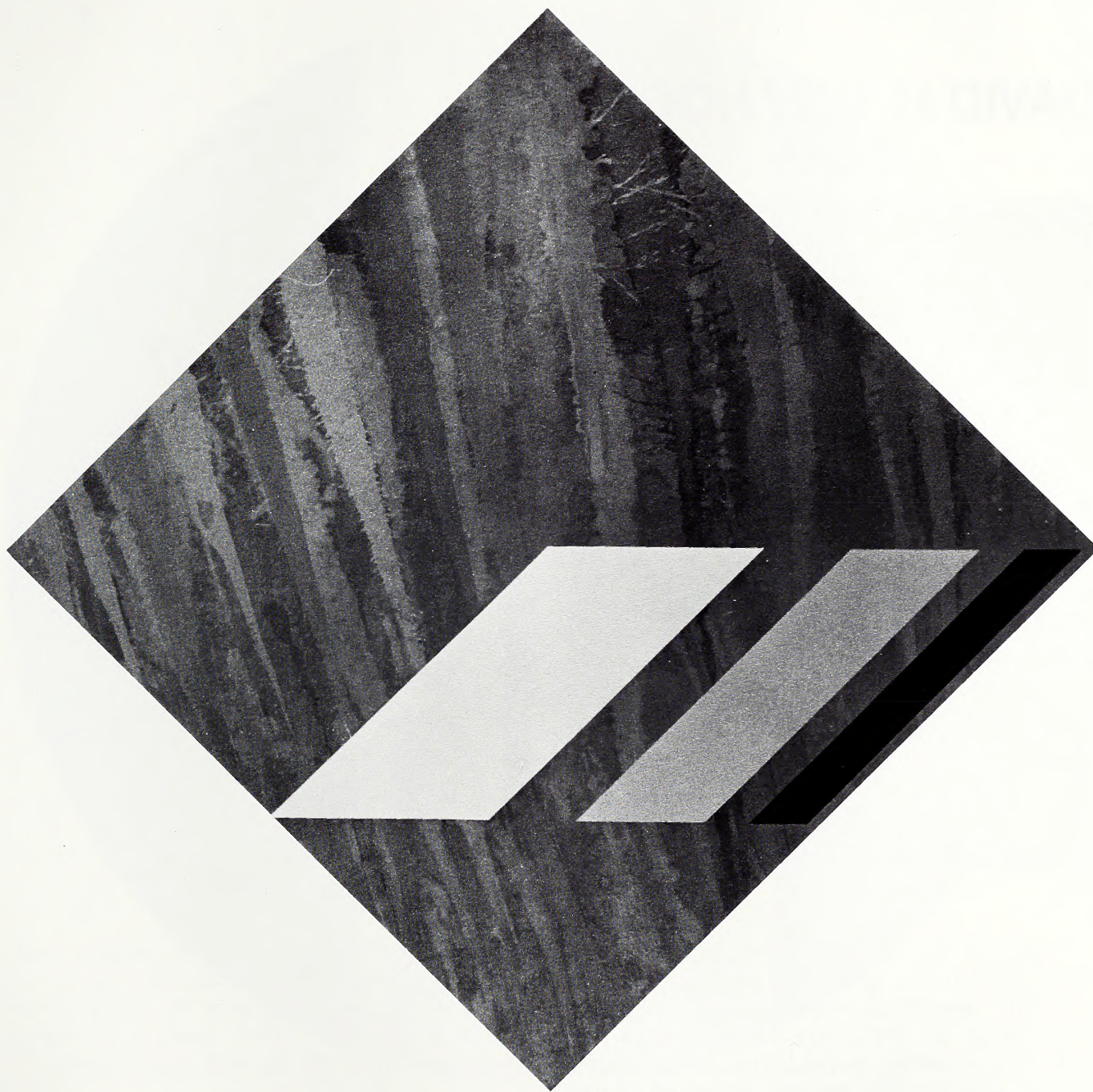
MICHAEL TYZACK



In the late '40's, the painter Robert Motherwell declared, that of all the significant artists of the twentieth century, he "... preferred Picasso because he deals with love and death." For my part, I feel more clearly attuned to the natural celebrators of the human condition; the Monets and the Matisses; those artists who, often despite personal tragedy or public set-back, maintain a rational optimism regarding the state of humankind and who, through their art, communicate positive and life-enhancing forces in this, albeit, benighted age. My own paintings are the direct outcome of a philosophy that views the living of a life and the making of art as an act of celebration.*

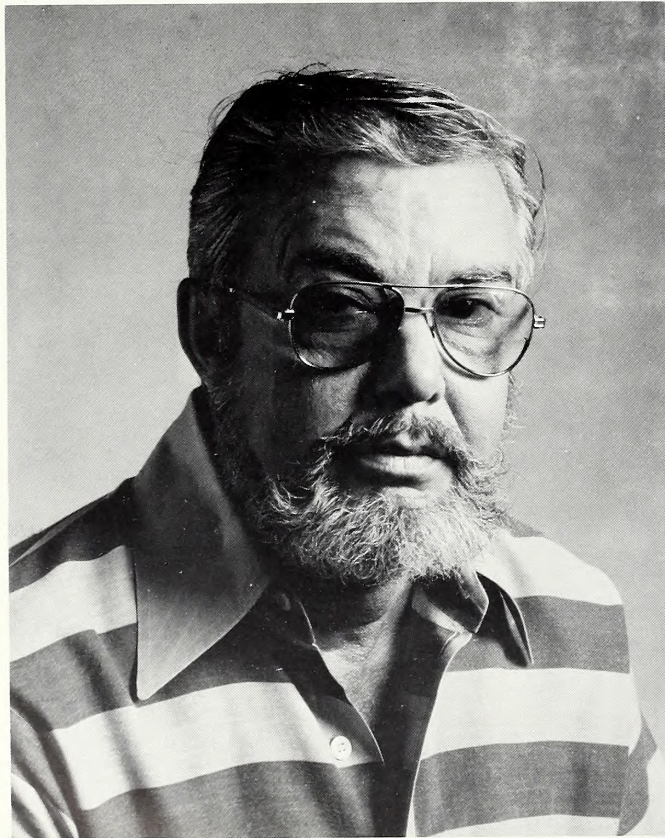
*This statement originally appeared in *Broadsheet One*, June 1977

Michael Tyzack



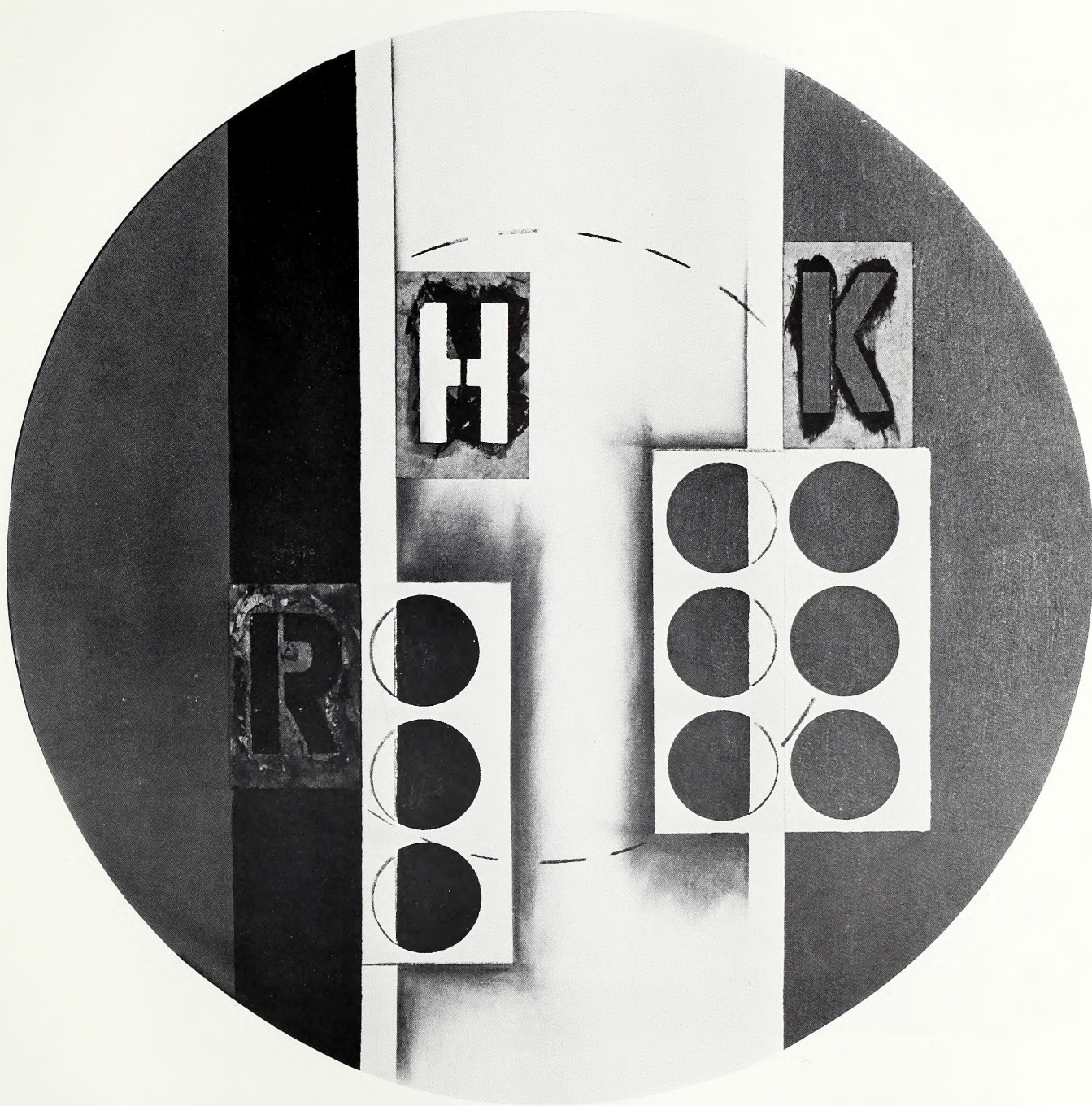
MEADE-LUX NO. 1: 1976, acrylic on cotton duck, 193 x 193

DAVID H. VAN HOOK



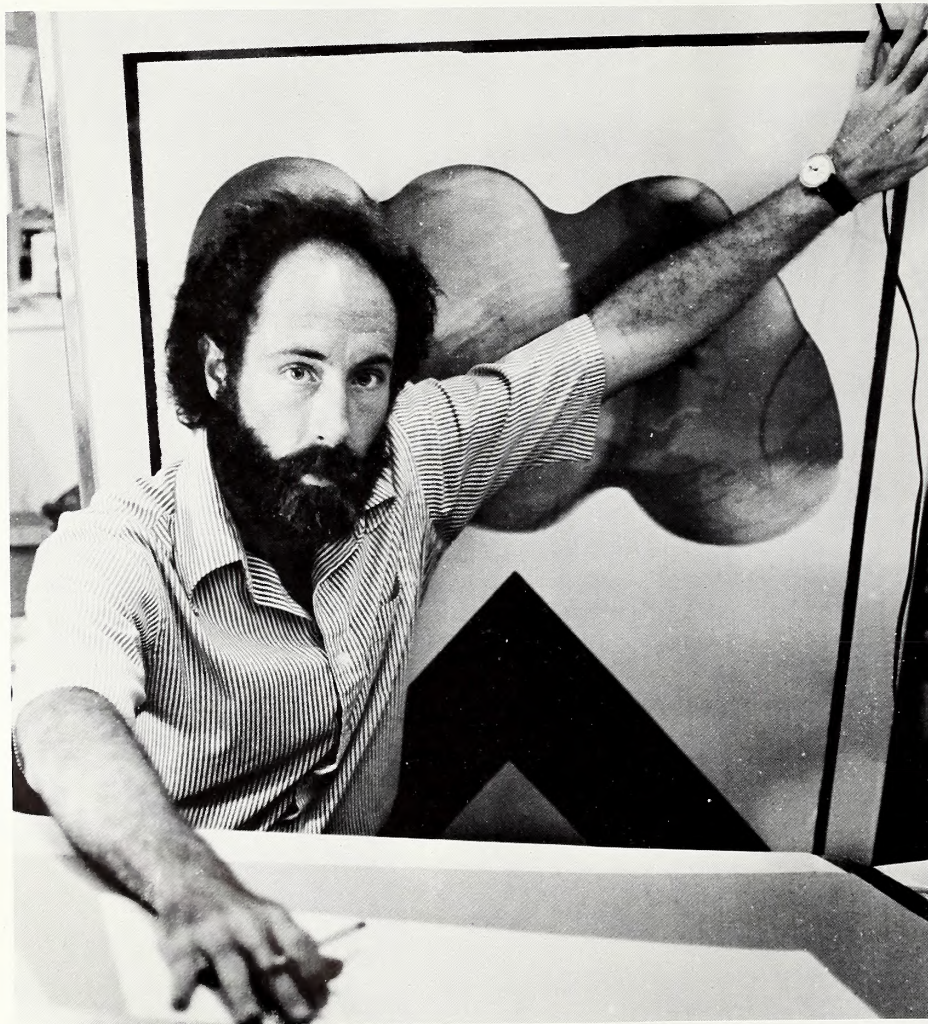
I initially began as a landscape artist. Visual pollutants, such as billboards, signs, road signs and the like gradually took precedence. The imagery from those influences began to dominate and dictate the imagery in my painting. I now find myself employing the alphabet for exploitation as characters interacting on the surfaces of my work. Often there is a playful exchange of similar space for two different letters. The letters spell nothing and imply nothing — they are enjoyed only for their individual beauty.

David H. Van Hook



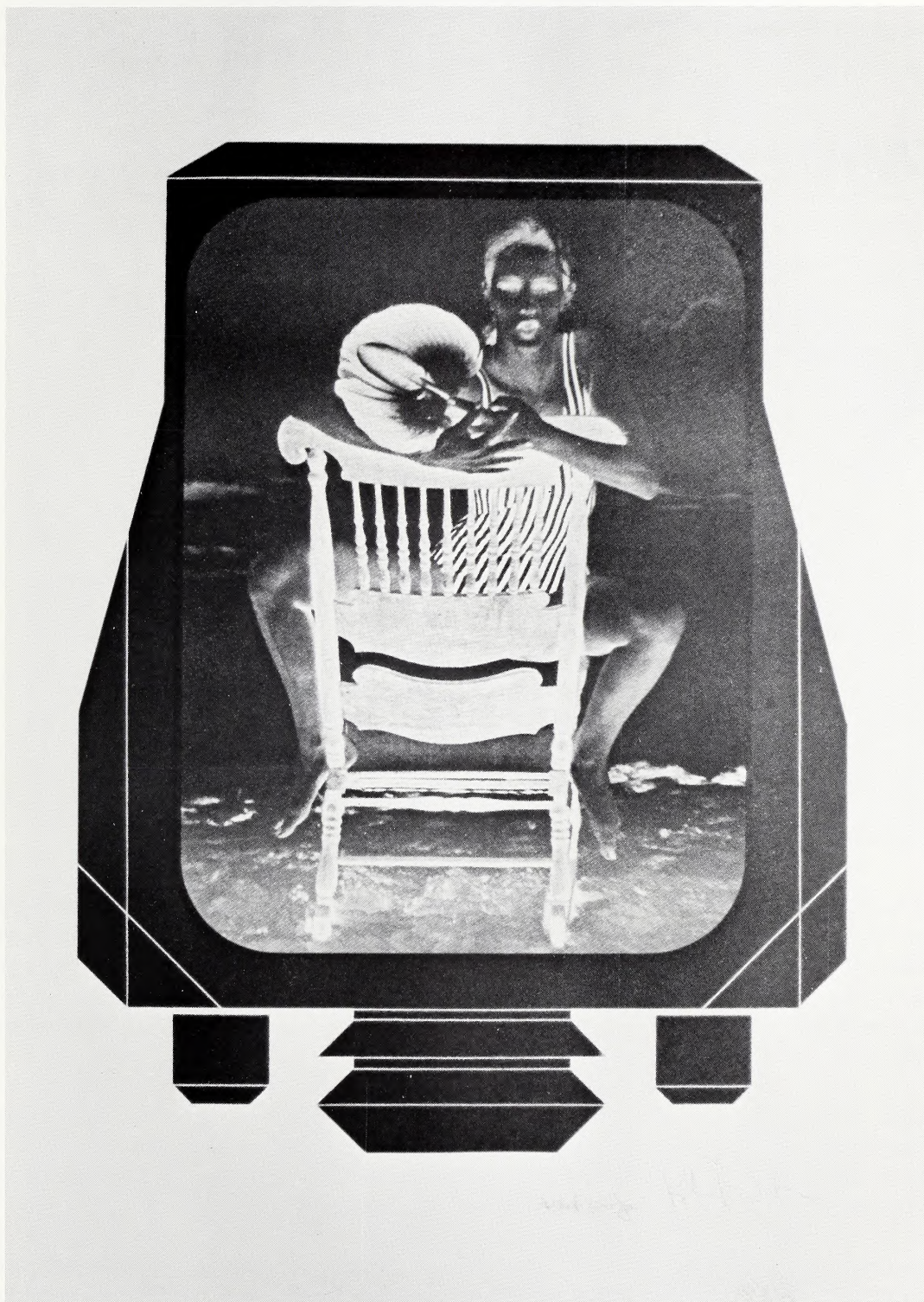
"R" TO "K" TO "H", 1977-1978, mixed media on canvas, d. 78.7

ROBERT S. WATSON



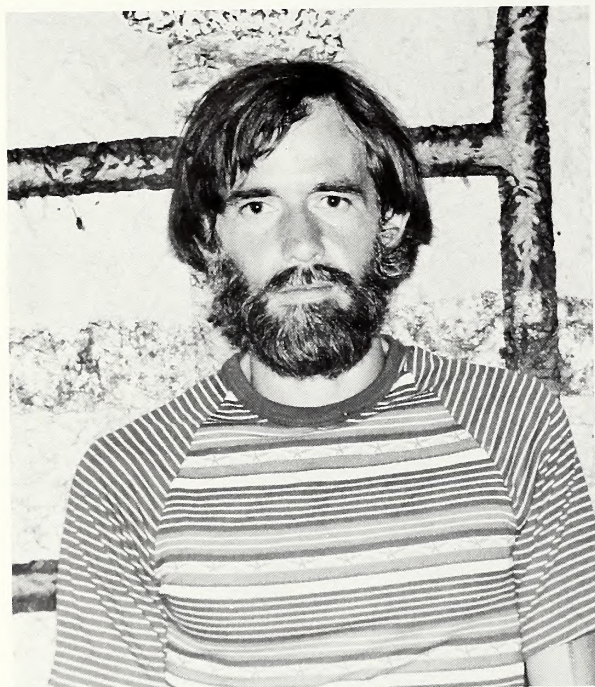
I never try to put into words what is created to be a visual love affair. When eyes look at my work they relate to the image they see, or they don't relate; those that do, understand.

Robert S. Watson



UDANNE, 1977, lithograph, 68.6 x 51.4

EDWARD R. WHITEMAN

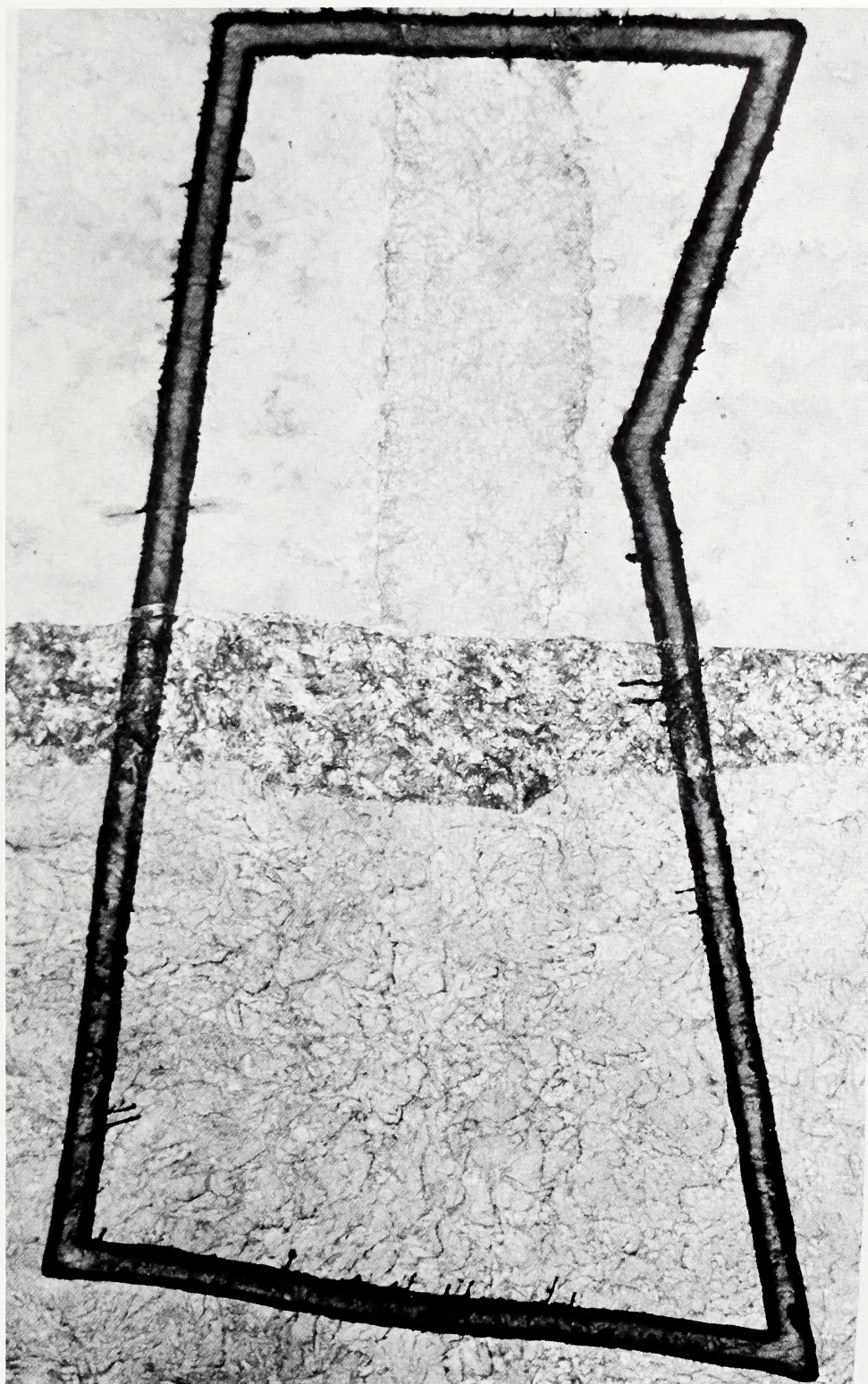


I now work almost exclusively on paper. My imagery and method are inseparable from a ground which, instead of being an inert support for acrylic paint, oil pastel, and the like, interacts with the medium and the motivating idea throughout the process of realization. Paper, being absorptive and capable of much modification by wetting, crumpling, and scrubbing, is able to endure a considerable amount of punishment. The image sinks into it, dries into it, and is significantly affected by its textural properties.

My work may be described as "process pieces" although I do start with ideas or motifs from the environment and from found objects both natural and man-made, usually much modified by time, weather, and use. I work toward an image and toward a kind of metaphor that gathers unexpected elements along the way.

At this time process seems to be taking precedence over image in my work. I have long been interested in the processes in nature, in the way forms and surfaces record and reveal their history. If image, in a conventional sense as delimited form, is retreating, it is being supplanted by texture which, to my way of thinking, is the history that nature inscribes on forms and surfaces. It is the idea of image as textural inscription that I intend to continue to develop and explore.

Edward R. Whiteman



OLD SIGN #5, 1978, mixed media on paper, 195.6 x 114.3

LARRY WHITSON



The blinding pace of modern American life makes it almost impossible to grasp detail. This urgency to devour and move on is well illustrated by viewing the habits of visitors to our National Parks and Wilderness Areas; who view a landscape from a moving car, stop for a few hurried snapshots, and rush on to the next vista. My work is an attempt to convey this feeling of haste by removing detail, altering natural space, and creating an illusionary façade of the real landscape.

Larry Whitson



CARLSBAD CAVERNS, 1978, acrylic on canvas, 182.9 x 121.9

CATALOG OF THE EXHIBITION

Artists are listed alphabetically.

All dimensions are in centimeters;
and are given in the order of
height, width, and depth.

For information about the purchase of
works, contact the Business Manager,
Southeastern Center for Contemporary Art,
750 Marguerite Drive,
Winston-Salem, N.C. 27106
(919) 725-1904

J. BARDIN

1. NIGHT WALK, 1977
oil on canvas
40.6 x 50.8
2. WEATHER REPORT: OVERCAST, 1976
oil on canvas
40.6 x 50.8

MILES G. BATT

1. EXPECTANCY OF PREFERENCE, 1976
acrylic on canvas
152.4 x 132.1
2. THE SOUND OF MIME, 1977
acrylic on canvas
132.1 x 91.4

STEVE BENNEYWORTH

1. EXTRACTED COLUMN, 1978
masonite and cardboard mock-up
243.8 x 153.7 x 92.7
2. EXTRACTED WHEEL, 1978
plastic putty and yellow poplar
182.9 x 182.9 x 30.5

JOHN BRIGGS

1. A KIND AND TROUBLED MIND, 1976
oil on canvas
215.9 x 289.6
2. REALITIES, 1976
oil on canvas
109.2 x 154.9

LUCIUS CARTER

1. TERPSICHOREAN, 1977
sheet steel
78.7 x 78.7 x 40.6
2. MOBIUS, 1976
alabaster
19.7 x 20.3 x 12.1 (carving only)
215.9 x 33 x 30.5

HERBERT CREECY

1. MOVEMENT OVER WATER, 1978
acrylic on canvas
178.4 x 200.7
2. SWAMP SOUNDS, 1978
acrylic on canvas
213.4 x 213.4

JANE ANNE DILL

1. STEPHAN'S REFUSAL, 1978
acrylic, pencil, and charcoal on canvas
182.6 x 273.7
2. FIRST DAY ON TRIP WITH SHARON D., 1978
watercolor and pencil on paper
58.4 x 73.7

WILLIAM DUNLAP

1. OFF THE INTERSTATE TO THE EAST, 1977
oil and acrylic on canvas
116.8 x 464.8
2. RAINBOW TROUT FARM FISH PREPARATION
COURSE, STEPS I-V, 1978
oil on paper
61 x 302.3

FRANK FAULKNER

1. PROCLAMATION, 1978
acrylic on paper
213.4 x 182.9
2. OUARZIZATE, 1977
acrylic on paper
152.4 x 182.9

JIM FRAZER

1. (UNTITLED), 1977
hand-colored photograph
41.9 x 28.6
2. (UNTITLED), 1977
hand-colored photograph
28.6 x 41.9

GINA GILMOUR

1. THE JOYOUS ARRIVAL, 1978
oil on canvas
172.7 x 185.4
2. THE PARROT REBELLION, 1978
oil on canvas
172.7 x 179.1

ROBERT GORDY

1. FOREST FIRE, 1976
acrylic on canvas
144.8 x 213.4
2. EVE #1, 1975
acrylic on canvas
110.5 x 70.5

RALPH HURST

1. GOLDEN EAGLE, 1978
Italian alabaster
68.6 x 27.9 x 35.6
2. BOY AND RAM, 1978
Italian alabaster
67.3 x 26.7 x 38.1

SYLVIA HYMAN

1. CERTIFICATES AND DIPLOMAS — RECORDS
OF ACHIEVEMENT, 1978
porcelain on stoneware base
25.4 x 53.3 x 38.1
2. PHOTO IMAGES — RECORDS OF MY
SCULPTURAL FORMS, 1978
cyanotype prints on porcelain with
stoneware file folder
54.6 x 49.5 x 33

JOHN KEHOE

1. **COSMOS, 1975**
bronze with marble base
57.8 x 36.2 x 20.3
2. **TRAJAN X, 1972**
bronze with travertine base
108.6 x 111.8 x 20.3

RICHARD KINNAIRD

1. **PARAMEASURE, 1978**
acrylic on canvas
208 x 208
2. **MATRIX — YELLOW AND RED, 1977**
acrylic on canvas
208 x 208

IDA KOHLMAYER

1. **CIRCUS SERIES #22, 1978**
mixed media on canvas
207 x 231.1
2. **CIRCUS SERIES #3, 1978**
mixed media on canvas
168.9 x 193

EDWARD LEWIS

1. **(UNTITLED), 1978**
mixed media on masonite
86.4 x 121.9
2. **COME IN, 1978**
mixed media on masonite
121.9 x 121.9

BILL MAGUIRE

1. **(UNTITLED), 1976**
photograph
31.8 x 47
2. **(UNTITLED), 1975**
photograph
31.8 x 47

PHILIP MULLEN

1. **HERIN REGAL, 1978**
acrylic on canvas
182.9 x 132.1
2. **FUDGE FACTOR GREEN, 1978**
acrylic on canvas
132.1 x 182.9

VICTOR PICKETT

1. **VERTICAL ACTION, 1978**
stainless steel
182.9 x 25.4 x 25.4
2. **YELLOW WAKE, 1978**
maple and paint
55.9 x 15.2 x 12.7

ROBERT G. REID

1. **GROWING PIECE, 1977**
mahogany and poplar
68.6 x 45.7 x 15.2
2. **STITCHES, 1978**
poplar and walnut
91.4 x 53.3 x 7.6

BLUE SKY

1. **VIEW FROM MT. MITCHELL, 1977**
watercolor on paper
55.9 x 73.7
2. **MAY AFTERNOON, 1977**
watercolor on paper
45.7 x 58.4

MICHAEL TYZACK

1. **MEADE-LUX NO. 1: 1976**
acrylic on cotton duck
193 x 193
2. **MEADE-LUX NO. 3: 1977**
acrylic on cotton duck
193 x 193

DAVID H. VAN HOOK

1. **"R" TO "K" TO "H", 1977-1978**
mixed media on canvas
d. 78.7
2. **ARROW SHAFTED GX, 1977-1978**
oil and graphite on canvas
86.4 x 58.4

ROBERT S. WATSON

1. **UDANNE, 1977**
lithograph
68.6 x 51.4
2. **FORMS — AS THEY TURN, 1977**
lithograph
76.2 x 57.2

EDWARD R. WHITEMAN

1. **OLD SIGN #5, 1978**
mixed media on paper
195.6 x 114.3
2. **OLD SIGN #3, 1978**
mixed media on paper
172.7 x 109.2

LARRY WHITSON

1. **CARLSBAD CAVERNS, 1978**
acrylic on canvas
182.9 x 121.9
2. **SMOKIES, 1978**
acrylic on canvas
183.4 x 244.4

NOTES ABOUT THE ARTISTS

J. BARDIN has maintained studios in New York and Paris, has painted in Greece as a part of an International Visiting Artists Program, and for a number of years been known as a South Carolina painter. His studio is in Columbia. In addition to the A.B. degree from the University of South Carolina, he studied at the Art Students League with Will Barnet and Harry Sternberg. Among his many honors, prizes, and awards was the selection by the American Federation of the Arts to represent South Carolina in "50 Artists — 50 States". His work in oil, watercolor, casein, mixed media, and ceramics has been presented in many exhibitions throughout this country and in several European locations and has been actively sought for numerous private, corporate, and institutional collections.

MILES G. BATT has participated in over 100 group and solo exhibitions and has received over 60 awards for his painting. Among recent exhibitions are "A Change of View" at the Aldrich Museum of Contemporary Art in Ridgefield, Connecticut, "Photo Realism" at the Hollywood (FL) Art and Cultural Center and "Florida Painters" at the St. Petersburg (FL) Museum. Batt's work has been included in traveling exhibitions of the American Watercolor Society, the National Watercolor Society, and Watercolor, U.S.A. Batt lives and paints in Ft. Lauderdale.

STEVE BENNEYWORTH, of Nashville, Tennessee, (and sometimes West Virginia) has a Bachelor of Arts degree in Theoretical Economics. In 1978 his sculpture was included in the inaugural exhibition of the Mississippi Museum of Art at Jackson, in a two artist show at Martin-Wiley Gallery, and was represented in a traveling exhibition on Urban Monuments sponsored by the Akron Art Institute. In addition to being a sculptor, Benneyworth has a close

tie with theatre and dance. One of several artist in residencies was with the 28th Annual American Dance Festival at Connecticut College.

JOHN BRIGGS of Plant City, Florida, has had since 1974 a National Endowment for the Arts Artist-in-the-Schools Grant. Among the awards his work has received is First Place in the Southeastern Painting and Sculpture of the Arts Assembly of Jacksonville, Florida; the judge for this competition being Henry Geldzahler. One of the galleries representing Briggs, Harmon Gallery of Naples, Florida, included his work in its American Realist Show in 1977-1978.

LUCIUS CARTER, as a former designer of automotive production machinery, found the methods and materials of industry providing a basis for artistic expression. As he looked at the purely functional equipment it became arrangements of geometrical forms in a spatial context. His education in art has come about through a personal program of study and tutelage; and his evolution as a sculptor has followed a dedication to the integration of art and technology and the goal of relating this concept to social recognition. Lucius Carter, born in Chicago, lives in Naples, Florida.

HERBERT CREECY attended the University of Alabama, Atlanta School of Art, and held a French Government Scholarship for study in Paris at Atelier 17 with Stanley William Hayter. Since 1966 he has had quite a few solo exhibitions at museums and galleries in the southeast, at OK Harris in New York and D. M. Gallery in London. Creecy is currently represented by D. M. Gallery, Heath Gallery in Atlanta, and Dick Jemison Gallery in Birmingham. He lives in Barnesville, Georgia.

JANE ANNE DILL of Nashville, Tennessee, has both the B.F.A. and M.F.A. degrees in Painting from George Peabody College, the latter being awarded in 1975. Since then she has exhibited her work extensively throughout Tennessee and has held three artist in residencies. Recent activities include solo exhibitions at Byck Gallery in Louisville, Kentucky, and Marnie Sheridan Gallery, Harpeth Hall, in Nashville; and a lecture at George Peabody College, "Responsiveness to Art ... An Empathetic Approach".

WILLIAM DUNLAP comes from Mississippi by way of Texas, South Carolina, Mississippi again (M.F.A. from Ole MS) and is teaching at Appalachian State University in Boone, North Carolina. The following quotation from a biographical summary is presented in lieu of attempting to chronicle his many and diverse activities: "1974 — One Man Show at Ittaliander Gallery, New York; Adams, Davidson, Washington, D.C. Guest Artist, Mississippi Arts Festival. Managed to establish ASU-NY Campus in Lower Manhattan, temporarily blind poet J. Dickey and summer in Europe, where he (Dunlap) encounters artists E. McGowin and C. Demonte in Paris and Cologne, and poets J. Williams and T. Meyer in Dentdale, England."

FRANK FAULKNER has a studio in New York City but is associated with the southeastern region by way of his education at UNC-Chapel Hill and early development as an artist having taken place in North Carolina. He did an Urban Wall in Winston-Salem, North Carolina with the support of a NEA grant, was the recipient of an Individual Artists Grant from the NEA, and was one of the first seven NEA/SECCA regional fellowship artists. Faulkner's work is in a number of major private and public collections; among the latter are the National Collection of Fine Arts, the Hirshhorn Museum and Sculpture Garden, Albright-Knox Art Gallery, and the Chase Manhattan Bank. His work is shown by Monique Knowlton Gallery (NY) and, in the fall of 1978, he had a solo exhibition at Alexandra Monnet Gallery in Brussels, Belgium.

JIM FRAZER, from Atlanta, majored in Photography for the M.V.A. degree from Georgia State University. Since 1972 he has taught photography at Atlanta College of Art, Georgia State University, Mercer University, and Art Institute of Atlanta. He has organized, along with four other photographers, Nexus, Inc., a non-profit corporation designed to generate a support system for photographers in the Atlanta area by bringing fine photography to public attention. In 1975 Frazer was selected as one of 35 artists represented in "Works on Paper by Southern U.S. Artists", an exhibition circulated through Central and South America by the U.S. Intelligence Agency and the New Orleans Museum of Art.

GINA GILMOUR is a native of Charlotte, North Carolina, where she presently maintains a studio. After attending the University of Iowa, Harvard, and the Penland School of Crafts, she graduated with a degree in Philosophy from Sarah Lawrence College in 1971. She spent two years in Ireland, one in Mexico, and four in Savannah, Georgia, before returning to Charlotte as artist-in-residence at Spirit Square where she has remained for the past two years. In 1976, Gilmour was a fellow at MacDowell Colony in New Hampshire. She has exhibited widely in the southeast and has received a number of purchase awards. She is now painting and working on a series of mirrored sculpture and speculating upon her next move.

ROBERT GORDY, a Louisiana native now living in New Orleans, has had his work exhibited in many solo and group shows throughout the country and, in 1972, had a solo show of his prints and drawings at Glasgow College of Arts in Scotland. Editions of his prints have been published by Alecto in London and by Tamarind. The National Collection of Fine Arts of the Smithsonian Institution, Chicago Museum of Contemporary Art, Whitney Museum of American Art, Dallas Museum of Fine Art, and the Corcoran Gallery are among a long list of museum collections that include Gordy's work. In 1978 he received an Individual Artist Grant from the National Endowment for the Arts.

RALPH HURST, a native of Decatur, Indiana, has lived in Florida for 26 years. Having received B.S. and M.F.A. degrees from Indiana University, he teaches at Florida State University at Tallahassee. He has been awarded three faculty grants — to work in Italy carving alabaster, to make films on carving, and to explore new methods of casting in metals. Since Hurst's first major competitive exhibition, "American Sculpture 1951" at the Metropolitan Museum of Art, he has had many solo shows and his sculpture has been in regional, national, and international juried and invitational exhibitions. His work is in private, corporate, and museum collections in this country and in private collections in Canada and Europe.

SYLVIA HYMAN studied at the Albright School of Art in Buffalo, State University at New York at Buffalo (B.S. degree), George Peabody College in Nashville (M.A. degree), University of Buffalo, Ursuline College, and Alfred University. She has taught in public schools and for seven years at George Peabody College. Since 1971 she has been self-employed as an artist, designer, and craftsperson. For fifteen years or more she has contributed articles to *Ceramics Monthly*. She has exhibited extensively in invitational solo and group shows and had her work accepted in many juried exhibitions. A few of the collections that include Hyman's work are the Tennessee Fine Arts Center at Cheekwood, Arrowmont School of Crafts, and the International Ceramics Symposium Collection of 1973.

JOHN KEHOE has managed to lead an active professional life in two areas — the teaching of art and being an artist. A professor of art at the University of Georgia, Kehoe is well known for having developed and directed the Georgia Study Abroad summer program in Cortona, Italy and has received the honor of full membership as an *Academician* in the Etruscan Academy in Cortona. Along with an active academic role, he has achieved an extensive exhibition record of solo, invitational group, and juried shows throughout the southeast for his cast bronze sculpture.

RICHARD KINNAIRD, born in Buenos Aires, is Professor and Chairperson of the Department of Art at the University of North Carolina at Chapel Hill. He was graduated from Carleton College and attended the Art Institute of Chicago. He has a long list of national and regional competitive exhibitions, invitational group, and solo shows. The most recent solo exhibition was at Razor Gallery in New York City in 1978. Purchases and awards over the last three years have come from General Telephone Corporation, the R. J. Reynolds Industries North Carolina Collection, the North Carolina Museum of Art, and First Painting Award in the 18th Annual Springs Mills Show.

IDA KOHLMAYER of Metairie, Louisiana, has had a very active career that began in 1956 following the M.F.A. degree from Newcomb Art School in New Orleans and study with Hans Hoffman. Her first of many solo exhibitions was in 1957 at the New Orleans Museum of Art (formerly Delgado Museum of Art). Since then she has had an average of more than two solo exhibitions a year and had work in many more group exhibitions. Kohlmeyer's work is in fine private and public collections throughout the country; a few of these are the Museum of Fine Arts in Houston, Milwaukee Art Center, National Collection of Fine Arts of the Smithsonian Institution, and the Corcoran Museum of Art. Her work is carried by galleries in the major cities across the country.

EDWARD LEWIS was born in Sumter, South Carolina and lives now in Atlanta. He studied at Auburn University and the University of South Carolina, receiving the B.F.A. and M.F.A. degrees. In 1978, he had work in the South Carolina Arts Commission juried show, and had solo exhibitions at the Columbia Museum of Art and Sumter Art Gallery.

BILL MAGUIRE was born in Fort Bragg, North Carolina. He grew up in Homestead, Florida. From the University of Notre Dame he earned the B.A. and M.A.T. degrees and taught English in a South Bend, Indiana, high school and Marymount College in Salina, Kansas. In 1972, he received a master's degree in Photography from the Institute of Design in Chicago. He has since taught photography at the University of Miami and Florida International University, also in Miami. In 1977 he was the recipient of a photography fellowship from the National Endowment for the Arts.

PHILIP MULLEN holds a doctorate in Comparative Arts from Ohio University and is Professor of Art at the University of South Carolina. Over the past twenty years he has had his work shown in over 45 solo exhibitions and many more duo and group shows. His work is represented by nine galleries across the country, from David Findlay in New York to A.D.I. in San Francisco (and Tokyo). Among recent (1978) exhibitions are Mail Art Show at San Diego State University; the 12th National Print Exhibition of the Silvermine Guild of Artists in New Canaan, Connecticut; and two at the Brooklyn Museum, "Recent Acquisitions" and "The Brooklyn Museum's 21st National Print Exhibition". Seven works were acquired by the Brooklyn Museum.

VICTOR PICKETT, of Norfolk, Virginia, is Professor of Art at Old Dominion University. In addition to pedestal sculpture works shown in gallery and museum exhibitions, he has given a great deal of time to architectural sculpture — work that is on a large scale and closely related to or a part of architecture. Along this line he collaborated with Jose de Rivera and Roy Gussow on work for the Science and Technology Building of the Smithsonian Institution. He is a recipient of a NEA grant and an award from the North Carolina A.I.A. In the fall of 1978 the Chrysler Museum presented "Urban Sculpture", a solo exhibition of Pickett's architectural work.

ROBERT REID, of Knoxville, Tennessee, was born in Montreal. He holds a B.A. degree with emphasis in sculptural wood and ceramics from the University of Tennessee and from the same institution a Master of Science in crafts but with a sculpture specialty. In 1977 the City of Knoxville commissioned Reid to do a sculpture for its sister city of Kaohsiung, Taiwan. He was a finalist in a recent sculpture competition held by the Arts Council of Knoxville. In October 1978 he participated in "Wonderworks Three" which was an invitational sculpture exhibition sponsored by the metropolitan government of Nashville for models of proposals for an outdoor work at the Art Center in Centennial Park. In late 1978 he had a solo exhibition at the Rib Gallery in Jacksonville, Florida.

BLUE SKY was born in 1938 in Columbia, South Carolina and received his education in the schools and fields of his native state. After receiving his degree in art from the University of South Carolina he continued his studies at the University of Mexico in Mexico City and later at the Art Students League in New York City. Since returning to South Carolina he earned his masters degree and launched into painting large urban walls.

MICHAEL TYZACK is a native of the United Kingdom having been born in Sheffield, Yorkshire. He came to the United States in 1971 as Visiting Artist to the University of Iowa. He continued there as an associate professor until 1976 when he moved to the College of Charleston (SC) as Professor of Fine Arts. Among the awards he has received are a French Government Scholarship in Fine Arts, a post-graduate scholarship in painting at Slade School of Fine Art, first prize in the John Moores Liverpool Exhibition IV (judged by Clement Greenberg, Patrick Heron, John Russell, and Hugh Scrutton), and recently, a commission to prepare designs for a proposed mural at the College of Charleston. Among the distinguished public collections that have Tyzack's work are the Tate Gallery, the Victoria and Albert Museum, and the Sao Paulo Museum.

DAVID VAN HOOK was born in Virginia, studied art and journalism at the University of South Carolina, and for 27 years was affiliated with the Columbia Museum of Art (SC). He is currently a full-time artist residing in Columbia, South Carolina. Beginning in 1951 with an exhibition at Huckleberry Mountain Retreat in North Carolina, (in which he won an Honorable Mention) his work has been seen throughout the southeast in close to a hundred shows ranging from solo to competitions. Van Hook's paintings are in numerous private, corporate, and institutional collections; among the later are Columbia Museum of Art, Clemson University, and Greenville County Museum of Art.

ROBERT WATSON started out in Cleveland, Ohio. While at Ohio University in Athens he majored in advertising design and followed this with a Master of Fine Arts degree in Printmaking. He has taught in several locations beginning with a teaching assistantship in graduate school and is presently Associate Professor of Art at Florida Atlantic University, Boca Raton. In the past ten years Watson has had work in at least 75 shows and has the remarkable achievement of having received special recognition (ranging from honorable mention to best in show) in one-half of these shows.

EDWARD R. WHITEMAN was born in Buffalo, New York, and studied at the Albright Art School of the University of Buffalo. At age nineteen he began exhibiting his work and winning awards and has maintained an impressive exhibition record with solo and group shows in museums and galleries throughout the country. In addition to those of museums he has work in a large number of private collections. He is affiliated with Galerie Simonne Stern in New Orleans (where he lives and works), David Findlay Galleries in New York, DuBose Gallery in Houston, Dick Jemison Gallery in Birmingham and Marianne Deson Gallery in Chicago.

LARRY WHITSON, of Nashville, is a Tennessee native and lived there until 1967. For the next four years he traveled throughout the western United States and Canada and spent some time working in a logging camp in Washington. He returned to Nashville and earned a B.F.A. degree in painting at George Peabody College. After another tour of the western United States, he began working at the Tennessee Fine Arts Center at Cheekwood as assistant exhibitions designer and later began teaching there. His work has been exhibited at George Peabody College, the Parthenon, Martin-Wiley Gallery, Tennessee Fine Arts Center, and the University of Tennessee, all in Nashville.

STATE LIBRARY OF NORTH CAROLINA



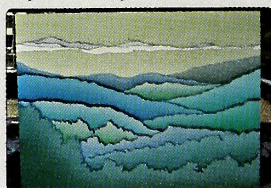
3 3091 00778 4218

Edward R. Whiteman
Old Sign # 3



mixed media on paper
67" x 43" \$1,000.00

"SMOKEY MOUNTAINS"
ACRYLIC ON CANVAS
72" X 96" 1978

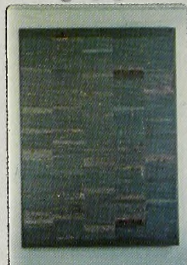


LARRY WHITSON

JOHN KATZ
TRAY X - 50/20



PHILIP MULLEN



FIVE BANDS FOR J.T.
72 X 52

"MAY AFTERNOON"
IMAGE AREA 19" X 24"
(Catawba County, N.C.)



Blue Sky +
\$650.00

TOP
Michael Tyzack



Acrylic on
Cotton Duck.

76" x 76"

CREECY
E8 GA. PA. 1



GINA GILMOOR
THE PARROT REBELLION



BILL MACUIKE
PHOTOGRAPH, 19



"GELLY BEAU
QUEEN"



30" x 22"
FEB 78A6
XLR SCREEN

ROBERT WATSON

"BOY AND RAM"

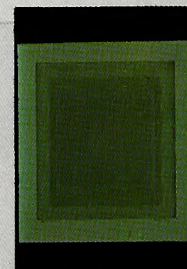
H. 2 1/2"
W. 10 1/2"
D. 15"
WT. 110
lbs



ALABASTER

RALPH HURST

EDWARD LEWIS
UNTITLED 1977
SILVER SCREEN
22 X 29



J. BARDIN
1723 DEVINE ST.
COLA., S.C.



WEATHER REPORT
OVERCAST - OIL
13 OCT 78A2
16 X 20

KINNAIRD
Q8 NC. PA. 1 DET.



BILL DUNLAP
SOCCA REALIST
INVITATIONAL, 1979



NOV 78A6

Realist
43" x 61"



JOHN FRIGGS